

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

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SATURDAY, JANUARY 21, 1905.

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## CONTENTS.

GREAT ENGLISHMEN OF THE SEVENTEENTH CENTURY	PAGE 73
A NEW TRANSLATION OF THE GEORGICS...	74
HENRY SIDGWICK'S MISCELLANEOUS ESSAYS	75
PHILOSOPHY AND THE SCIENCES	77
ESSAYS	78
FORESTRY	79
ENGLAND AND THE COLONIES	79
YEAR-BOOKS	81
OUR LIBRARY TABLE (The Downfall of Russia; The Moscow Expedition; Uganda's Katikoro in England; The Diary of a Church-goer; Chaucer; Dictionary of Battles; Christianity and History; Reprints)	81-83
LIST OF NEW BOOKS	83
THE INCORPORATED ASSOCIATION OF HEAD MASTERS; PALIO AND PONTE; MOTHER GOOSE'S MELODIES; SILCHESTER; HYPNEROTOMACHIA POLIPHILI; THE HISTORY OF WEXFORD	83-85
LITERARY GOSSIP	85
SCIENCE—TABU AND TOTEMISM IN MADAGASCAR; SOCIETIES; MEETINGS NEXT WEEK; GOSSIP	85-88
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The main part of the book was given in America in the form of lectures, and some of the natural disadvantages of lecturing are to be seen in the leisuable truisms on colonizing which fill the first two pages of the paper on Raleigh. All that is said in these two pages could have been said in one sentence, and was to have been, no doubt, for Mr. Lee is rarely diffuse, but for the lecturer's fear of not being thoroughly understood by an audience which has no time to think over one sentence before another is at its ears. Good writing, as apart from effective writing, is wasted upon any audience, and the whole effort to convince the ear rather than the eye leads to a method of putting things which can hardly co-exist with any attention to the style of accomplished literature. Happily Mr. Lee is not tempted into over-emphasis; the defect of being a little too explanatory, a little

too much of the schoolmaster at times, is much more pardonable.

Perhaps the best essays in the book are those on More and Bacon. In both we have the study of a life at variance with an intellect, and it is in the presentment of such mental problems, without prejudice and without partisanship, that Mr. Lee is at his best. The essay on More is the statement of an enigma which is, after all, not explained. But how admirable is the disentangling of knotted threads of fact and report! how orderly is the arrangement of "whatever is known and thought" of the matter! how helpfully are all the materials brought together for one's own judgment! It is even more difficult to be just to Bacon than to be just to More; but Mr. Lee is just to Bacon. He lays bare much of the framework of his mind, shows the structure of his intentions, and, again, leaves us with all the materials for judgment. Yet while he suggests by his grouping of facts, his comments by the way, the essential thing in Bacon's character, he does not anywhere say it in so many words. The essential thing in Bacon's character was that, in life and in thought alike, he was concerned only with the discovery or recognition of first principles, not with their application. It was sufficient to him to be wise: what did it matter to him if he or others lived wisely? He was not concerned with the drawing of corollaries. Again, he let himself be robbed by his servants, and refused to believe that Galileo had found out the motion of the earth; yet he instructed the world in wisdom and science—practical wisdom and practical science. He rang the bell, he said, that called the wits together; he sent the "merchants of light" on their journeys: what did it matter to him that he stayed at home while they went forth, and that he could stumble in broad daylight? "The mind is the man.....A man is but what he knoweth."

It need hardly be said that Mr. Lee has much to say that is interesting in his two papers on Shakespeare. In a time when "cranks" are listened to, and there is no Inquisition for fools, there is still some use in putting down once more, in Mr. Lee's orderly and convincing way, a few of the main facts about the life and contemporary reputation of Shakespeare. These main facts have never been more rationally interpreted or more clearly grouped. Mr. Lee still seems to think it probable that Shakespeare wrote "for gain, not glory." But he shows that he was a very bad lawyer and a very moderate scholar, with a strong preference for "cribs"; and he pricks a very pretty bubble, perhaps somewhat pompously, when he says:—

"But there was no likelihood that he sought at first hand in Greek poetry for gnomic reflections on the commonest vicissitudes of human life. Poets, who write quite independently of one another, often clothe such reflections in almost identical language."

That is very true, and one of the evident things that need affirming in these freakish times. One of Mr. Lee's allusions, in some excellent remarks on the influence of Italy upon Shakespeare, is perhaps a little inaccurate:—

"The mystery of Italian waterways excited Shakespeare's curiosity. The Italian word 'traghetto,' which is reserved in Venice for the

anchorage of gondolas, Shakespeare transferred to his pages under the slightly disguised form of 'traject.'"

Now in the first place it is not certain, though very probable, that Rowe is right in reading conjecturally "traject" for the "Tranect" of the First Folio: "Vnto the Tranect, to the common Ferrie | Which trades to Venice"; and secondly Shakespeare, if he meant "traghetto," was right in translating it "ferry," which is its ordinary meaning in Venice to-day.

Mr. Lee's account of Spenser is valuable for its facts, and for its view of the position of literature and men of letters at the beginning of the reign of Elizabeth. It gives a fairly sympathetic account of Spenser as a poet, though it reduces his claims to consideration, as M. Jusserand has recently done. "For the most part," Mr. Lee tells us,

"the 'Amoretti' reproduces the hollow prettiness and cloying sweetness of French and Italian conceits with little of the English poet's distinctive charm."

It is only in a few of the sonnets, it is true, that we see Spenser wholly master of himself; yet those few sonnets should not be overlooked. In his account of the Spenserian stanza Mr. Lee is inaccurate. "The Spenserian stanza," he says,

"was ingeniously formed by adding an Alexandrine, a line in twelve syllables, to the eight ten-syllabled lines of the stanza which was popular in France under the name of 'chant royal,' and in Italy under the name of 'ottava rima.'"

But the "chant-royal" and "ottava rima" are two different metres, and the Spenserian stanza is not formed by adding an Alexandrine to either of them. "Ottava rima" is a stanza of eight lines, the first six lines rhyming together alternately, and the last two lines forming a couplet. It is best known in England as the metre of Byron's 'Don Juan.' The "chant-royal" is the name not of a stanza, but of a poem, which consists of five stanzas of eleven lines each, with an envoi of five, six, or seven lines. The stanzas are all constructed on the same rhymes, and these for the most part follow this order:—A B A B C C D D E D E. The finest "chant-royal" in English is Mr. Austin Dobson's admirable 'Dance of Death.' There exist, also, examples of the "chant-royal" in which the stanzas are of ten lines only, with the rhymes thus arranged:—A B A B B C C D E D. This, the less usual form, comes a little closer to the Spenserian stanza, but is by no means identical with it. Nor is there any reason to suppose that Spenser went further afield than the seven-line stanza of the 'Mirror for Magistrates' for the foundation of his experiment. For six lines the two metres are identical; then, just as he does in his handling of the sonnet, Spenser binds the whole stanza together by the insertion of a new rhyme, instead of ending it abruptly by an extraneous couplet.

Mr. Lee is perhaps more at home in writing about Raleigh than in writing about Spenser; and his narrative of the life of the great colonist, who did actually find the "realms of gold," though he left it for the nineteenth century to profit by them, is vivid and fascinating. Nor, though he does not speak of it at length, does he fail

to do justice to the spontaneous and "exuberant" quality of Raleigh's verse. It is only in the case of Sidney that we find him giving, as it seems to us, a radically unjust estimate of the work of any of his six great Englishmen.

The account of Sidney's life is interesting; we see him in all his parts, each played, for its brief space, as if there were no other part to play, and each with the same "lovely and familiar gravity." We see him on all his public and private errands over Europe, actually meeting Ronsard in France and Tasso in Italy, bringing back personal gifts from those two great influences in poetry. Three million acres of undiscovered land in America are granted to him; but he has written his 'Arcadia,' not founded it, and he is to come no nearer to that dream of a world. All this part of the romance of his life Mr. Lee sees and realizes for us; he writes well on the 'Arcadia' and on the 'Apology for Poetry.' But his fixed idea comes in to hinder him from seeing what was most significant in Sidney's life and in his work—the sonnets of Astrophel to Stella, and the love of Sidney for Penelope Rich.

Mr. Lee's fixed idea is that poets are very prosaic people at heart, and that the Elizabethan poets in particular were persons rather lacking in emotion or imagination, who translated and adapted the poems of French and Italian writers with great ability. He has done good service to literary history by finding out the origins of many sonnets and lyrics, from Sidney to Barnes, which were sometimes translated and sometimes imitated by one after another of the Elizabethan lyrists and sonneteers. He has shown that some whole collections of sonnets (like Daniel's sonnets to Delia) can in no sense be taken as personal confessions. This is valuable, because there were many estimable critics and historians of our literature who could not see for themselves (what to an unbiassed reader seems self-evident) that there was nothing whatever personal in such sonnets—no genuine emotion, no thrill of literal reality. But where Mr. Lee allows his theory to blind his sight is in seeing no lyrical merit in a song of Lodge because it has come into life out of the soil of some Desportes graveyard; and in seeing neither personal poetry nor personal feeling in the sonnets and lyrics of Sidney because he was often content to express himself in conventional or borrowed language.

Mr. Lee speaks very positively about Astrophel's feelings for Stella—it is certain that "passion did not enslave him," as indeed it probably did not until those mourning bells had rung out for Stella's marriage. "Genuine affairs of the heart," he considers, "the uncontrollable fever of passion, could have only remote and shadowy concern with the misty idealism and hyperbolical fancies of which the sonnet had to be woven."

But where are we to find anything "remote and shadowy" in almost all of the lyrics and in all the best of the sonnets? Has Lamb, after all, written in vain? Lamb has said, with all his emphasis and all his unerring instinct:—

"They are full, material, and circumstantiated. Time and place appropriates every one of them. It is not a fever of passion

wasting itself upon a thin diet of dainty words, but a transcendent passion pervading and illuminating action, pursuits, studies, feats of arms, the opinions of contemporaries, and his judgment of them."

There we have a simple statement of fact, if plain words have their meaning and poetical sincerity is distinguishable from "hyperbolical fancies." Like most writers, with the incomparable exception of Lamb, Mr. Lee has not grasped the extraordinary value and importance of Sidney as a poet, nor did even Lamb pause to remember that it is in Sidney that we find the true beginning in England of the novel, of literary criticism, of the sonnet, and of the lyric. What Sidney brought into English lyric poetry was an absolute directness of speech, coupled with a perfected beauty of phrase. Who had there been before him since Chaucer? We find in one or two pieces of Wyatt a certain blunt straightforwardness of speech which, at its best, becomes poetical speech, though never of a rare or subtly passionate quality. Surrey did something more with metre, but had less to say; and Sackville added dignity; but it was for Sidney to create a language of the passions for the daily use of English poetry. The best parts of the best sonnets of Sidney have a plain homely rapture which was a new thing in English, and which has remained permanent in the language ever since; the best parts of his best lyrics are for force and nobility of passion almost unique.

*The Georgics of Virgil.* Translated into English Verse by Lord Burghclere. (Murray.)

IN spite of the incomparable beauty which marks the 'Georgics,' and which led Addison so happily to detect in them "all the perfection that can be expected in a poem written by the greatest poet in the flower of his age," the less highly finished pastorals of Virgil's imitative youth, and the splendid but unequal and artificial epic of his later years, have attracted from English critics and translators infinitely more care than they have been willing to give to his earlier masterpiece. There is a certain mystery about the composition of the 'Georgics.' The profound emotion with which it was received in Rome, and the almost Augustan honours which were showered on its author by the Italian people, have perplexed the annotators. Perhaps Gibbon was right in detecting in it a politico-religious object, patent to the Roman public, but concealed from us. At any rate, something about its purpose seems beyond our conjecture, and the extraordinary brilliancy of its execution rather baffles a translator than attracts him. Adequately to reproduce in a modern language the majestic charm of the original is beyond human ambition. Perhaps if a poet could be created who combined the strength of Dryden and the conciseness of Pope with the romantic richness of Keats, something might be produced in English which would be, not the 'Georgics,' but a parallel to that divine set of poems.

For some years past it has been known that Lord Burghclere has had the courage to face what is perhaps as hard a task as any that a poet-translator could desire. He

undertook it ten or twelve years ago, when, as Mr. Herbert Gardner, he was Minister of Agriculture in Gladstone's House of Commons. In 1899, if we remember right, some specimens of the present version were published in *The Nineteenth Century*. In 1900 the whole of books i. and ii. was issued in a privately printed edition. Other samples appeared in magazines. In 1903 the whole poem was privately printed. Now at length, after repeated revision, it is given complete to the public, and it has enjoyed during these five or six years the criticism of a number of eminent scholars. There has, therefore, been no undue haste in the completion of the work, and it may be said at once that Lord Burghclere's version, merely as a piece of accomplished labour, does the highest credit to his patience and his skill. There are two ways in which relative success in the rendering of a famous ancient poem may be achieved. The one is by examining each of the earlier versions, and making a cento of all the felicities. This was frankly done in the eighteenth century, and less honestly in the nineteenth. The other is by allowing no third figure to come between the old master and the modern translator, but producing the version freshly, as if it were that of an unhackneyed work.

It is the latter procedure which appears to have tempted Lord Burghclere, and his ear does not seem to be familiar with the phrases of any predecessor, not even of Dryden. His brief preface makes no mention of any earlier translations of the 'Georgics,' and with one or two exceptions there is none which he needed to fear. Our early poets were curiously insensitive to the splendour and beauty of the Latin. The earliest English version with which we are acquainted, that of Abraham Fleming (1589), is simply grotesque. It was followed by those of May (1628), of Brinsley (1633), and of Ogilby (1649), whose translations agree in this only, that they are rarely exact, and never poetical. At length, in 1697, appeared the famous version of Virgil by Dryden, who had been helped, so far at least as the 'Georgics' was concerned, by the accomplished Knightly Chetwood, whose acquaintance with Italian scenery and husbandry was useful to Dryden, and to whom we owe the luminous criticism that in the 'Georgics' Virgil "shines in the meridian." To no part of his Virgilian task does Dryden seem to have given such close attention, and his version has been admired for more than two hundred years. In the eighteenth century the work was again essayed by John Martyn (1741), who had the advantage of being a practical botanist, and by Joseph Warton (1753). In the course of the nineteenth century no version of the 'Georgics' appeared which can be considered to have competed with Dryden's, since that enthusiastic and delicate critic of Latin literature, Mr. Mackail, did not venture beyond prose, and of Frederic Myers's rhymed translation only a few fragments were ever published. We must, however, mention the version published in 1890 by Mr. James Rhoades, a poet whose graceful work is too little known. Mr. Rhoades's 'Georgics,' to the neat and scholarly qualities of which we drew attention at the time, is carefully fashioned



in Thomsonian blank verse, and keeps closely, if a little timidly, to the original.

It is with Dryden alone, however, that Lord Burghclere competes, and opinions will doubtless differ as to whether the Virgilian magnificence is more closely approached by Dryden's bold and stalwart couplets, or by Lord Burghclere's romantic blank verse. We are conscious of the attractive charm which familiarity gives to the translation which has so long been a British classic. But we confess that when we compare Dryden and Lord Burghclere side by side, we cannot say that the advantage is always with the former. It is unfortunate that Dryden has not expatiated in prose upon his view of the 'Georgics' as a poem. He seems to have accepted Addison's admirable essay as leaving him free to lavish compliments on "the natural unaffected modesty" of the Earl of Chesterfield, a subject which now leaves us cold indeed. It would have been interesting to know whether, under Knightly Chetwood's guidance, Dryden really perceived the technical finish and appreciated the splendid colour of the 'Georgics.' We may be excused if we fear that he did not; that he failed, for instance, in his manly vigour, to observe how it grates upon us to receive—

Nor must Bumastus his old honours lose,  
In length and largeness like the dugs of cows,  
as an equivalent of

tumidis, Bumaste, racemis.

The extreme variety of the 'Georgics,' and the rapid transitions of its style, give Dryden typical opportunities for the illustration of his easy strength; but they leave him, on other occasions, helpless before the elevation and beauty of his original.

In order to compare the new wine with the old, we may take almost at random a draught of each. We open Book II. :—

Hactenus arborum cultus et sidera cœli :  
Nunc te, Bacche, canam, nec non silvestria tecum  
Virgulta, et prolem tarde crescentis olivæ.  
Huc, pater o Lenzæ; tuis hic omnia plena  
Muneribus; tibi pampineo gravidus autumnus  
Floret ager, spumat plenis vindemia labris.  
Huc, pater o Lenzæ, veni, nudataque musto  
Tinge novo mecum dereptis crura cothurnis.

Dryden translates :—

Thus far of tillage, and of heavenly signs :  
Now sing, my Muse, the growth of generous vines,  
The shady groves, the woodland progeny,  
And the slow product of Minerva's tree.  
Great father Bacchus! to my song repair;  
For clustering grapes are thy peculiar care :  
For thee, large bunches load the bending vine,  
And the last blessings of the year are thine.  
To thee his joys the jolly autumn owes,  
When the fermenting juice the vat o'erflows.  
Come, strip with me, my god! come drench all o'er  
Thy limbs in must of wine, and drink at every pore.

And Lord Burghclere :—

So far of tillage and the sovereign stars,  
Now be my song of Bacchus, nor forget  
His bosky thickets and the fruit that decks  
The tardy olive. Come, Lenzæ! come,  
Lord of the winepress, Father of the vine!  
For now is Nature laden with thy boons,  
And by thy bounty all the joyous earth  
With grape-clad autumn teems, and brimming vats  
Foam with the vintage. Come, Lenzæ! come,  
Lord of the winepress, Father of the vine!  
Strip off thy buckins, bare thy comely feet  
And plunge knee-deep into the purple must.

The first observation which the reader cannot fail to make is that Virgil compresses into eight lines what it takes Dryden and Lord Burghclere twelve to say. But we cannot regard this as a fault. The extreme conciseness and fulness of Virgil's hexameters must be a little watered to be

agreeable to a modern reader. The danger of pouring Latin poetry into close moulds of English verse was exhibited once for all, in 1871, by Prof. Robinson Ellis's marvellous version of Catullus, where everything was given, line for line and word by word, with the result that the whole produced no effect whatever upon the unclassical mind. It is needful for criticism to recollect that what we demand in a translation is not a curiosity of scholarship, but a living poem. Perhaps it would be enough to say that Dryden's 'Georgics' is a poem of 1700 and Lord Burghclere's a poem of 1900, and that neither resembles a poem of 30 B.C. But we must go further than this. In the early part of the passages quoted above it seems to us that the living translator has several advantages denied to his predecessor. His romantic vocabulary is closer to our impression of Virgil than Dryden's "classic" vocabulary is. "The tardy olive" seems better than "the slow product of Minerva's tree," because when Virgil wishes to allude to a deity or a tradition no one knows so well as he how to do it, and Dryden may keep his Minerva to himself. Again, Lord Burghclere retains a rhetorical artifice, which Dryden impoverishes himself by throwing away, in his repetition, at the right interval, of the "Huc, pater o Lenzæ." We are not so sure that we can applaud the expansion of this invocation which Lord Burghclere allows himself, although his line and a half are melodious and appropriate, and not, it seems to us, without a Virgilian savour. Neither poet has really reproduced, by a flash of genius, the enchanting Italian landscape of *tibi pampineo gravidus autumnus floret ager*, but the general harmony and colour of the whole passage Lord Burghclere seems to have seized more truly than Dryden. But if the modern translator excels in melody and tone, the final couplet exemplifies the advantage which the noble strength of Dryden enjoys upon occasion. Lord Burghclere's Lenzæ touches the wine-vat delicately, and the juice is not allowed to spurt above his knee. He is one of those sad husbandmen spoken of by Jeremiah the prophet, who tread the grapes without shouting. But Dryden's god plunges into the must like a madman, *dereptis crura cothurnis*, and we hear his cry far off among the vineyards.

It is interesting to see how the new translator treats what is one of the most familiar of all fragments of antique poetry, Virgil's ironic recapitulation of the forms which luxury took in Rome :—

For thee, in truth,  
No sumptuous palace with imperial gates  
Pours from its countless halls morn after morn  
A flood of courtiers; true, thou mayst not gloat,  
With open mouth, o'er jamb and lintel pranked  
With costly tortoise shell; nor gaze and gape  
At tapstries wrought with strange conceits of gold,  
Or statues moulded in Corinthian bronze;  
Nor are thy snowy fleeces stained with dyes  
Of Tyrian purple; nor thy limpid oil  
Marred with the scent of cinnamon.

Dryden frankly confessed his "want of sufficient skill in gardening, agriculture, &c.," and the vagueness of many of his technical terms betrays it. This is a very serious flaw in the armour of a translator of the 'Georgics.' Here Lord Burghclere enjoys a great advantage, since he had made himself an authority on husbandry before he thought of translating Virgil.

His knowledge of processes, and his curiosity about them, carry him cheerfully over those large tracts of the poem where it seems as though nothing but the personal magic of Virgil could prevent the poetry from evaporating. He preserves his equanimity even in that long passage of the third book where, as a seventeenth-century critic pitifully complained, Virgil "seems to begin with cows, then proceeds to treat of horses, now returns to cows." We must not close this review without complimenting Lord Burghclere on the perseverance which, in the midst of the distractions of political life, has enabled him to carry through, with distinguished success, a task which few scholar-poets would venture to undertake.

*Miscellaneous Essays.* By Henry Sidgwick. (Macmillan & Co.)

HENRY SIDGWICK was one of those writers who have a reputation out of all proportion to the number of their readers. Not every one, as he would have said himself, not every person even among the cultivated classes, is interested in ethics, or economics, or politics, considered as a severe and scientific study; while Sidgwick made no concessions, and published nothing designed merely to attract the general reader. Consequently, even among those whose duties brought them into almost daily contact with the Knightbridge Professor, still more in the whole academic world, of which he was one of the brightest ornaments, he was far more honoured than known, and very many were content to take on trust his reputation as the "cleverest man in Cambridge." For this reason we are especially grateful to Mrs. Sidgwick for the volume before us. It will not, we think, add greatly to the knowledge of the author's tastes and powers possessed by those familiar with his philosophical and other works; but it will most assuredly give a very fair impression of his characteristics to those who were previously unfamiliar with them at first hand. It will, moreover, serve as a sort of mirror of the Cambridge mind. Sidgwick was emphatically a Cambridge man. This book shows the type of mental attitude cultivated at that university, as expressed by an intellect of admirable acuteness, range, and subtlety. When the historian wants to contrast a Cambridge with an Oxford training, in the effects on the men who most thoroughly imbibe the spirit of either place, he could hardly do better than compare these essays with, say, Newman's 'Idea of a University,' or Froude's 'Short Studies,' or Matthew Arnold's 'Essays on Criticism.' We do not say all, but certainly many of the most prominent of Cambridge characteristics are found in these essays, both in their strength and (shall we say?) their limitations. As an expression of the personality of Henry Sidgwick the collection has interest and value; as an embodiment of the Cambridge spirit it has enduring significance for all who care about tracing intellectual tendencies. It is safe to say these pages could not have been written by an Oxonian. It may be said that they could not have been the production of any other Cambridge man. Yet their most prominent characteristics are common to them and other writings, while

we must remember that only to a very few men is it given to imbibe the whole spirit of a place or a movement, and to express it in an abiding form.

It will be convenient to point out briefly these characteristics, and to illustrate them from the book before us. The attitude of mind which here finds expression is one which sets more value on method than results, and is more concerned to point out erroneous steps in reasoning than to arrive at correct conclusions. It is entirely detached and academic, except perhaps for an occasional note of bitterness in regard to the Church. It is sceptical, critical, calm.

As Sidgwick says of Clough:—

"He was made for a freethinker rather than a scientific inquirer. His skill lay in balancing assertions, comparing points of view, sifting gold from dross in the intellectual products presented to him, rejecting the rhetorical, defining the vague, paring away the exaggerative, reducing theory and argument to their simplest form, their 'lowest terms.'"

Some of the questions discussed in these essays, even at the time of the Professor's writing, were arousing strong feeling and personal excitement. There is no hint of that here. His dispassionate, inquiring habit of thought subjects the most confident assertions to severe analysis, and refutes the most plausible analogies with a scholastic *distinguo*. As he puts it:—

"The impulse to put together different lines of thought requires *methodical* restraint, because one of the most fruitful sources of error in philosophy has been over-hasty synthesis and combination without sufficient previous analysis of the elements combined."

It is natural that with this feeling the author should appear almost entirely without the passion for generalization, so characteristic of an age of half-knowledge and lady novelists. His mental energy seems almost entirely occupied in clearing away preliminary difficulties. And there is the same sense of disappointment in reading these essays a first time that often occurs to the student of his larger work. After being taken through an admirably subtle and convincing discussion, after seeing a douche of cold water poured on the enthusiast, and prophecy subjected to a series of explanations which deprive it of its charm, we find only a few paragraphs left for the statement of the author's views, and are left asking ourselves, "What does it all come to, except a serious diminution of the spell of some radiant hypothesis and a clear limitation of the conditions under which any theory can be useful?" A second reading, as a rule, dispels this impression, and we find that Sidgwick has really told us a great deal more than he thought in the preliminary work of removing obstacles—that all our notions are cleared and defined. Even so, however, it remains true that the mental attitude is one of timidity rather than confidence. It is so fearful of rash guidance that it leaves us sometimes without direction, and has such a conscientious horror of overstatement that it is apt to avoid statement altogether. This is a characteristic not only of Sidgwick, but also of the academic spirit as exhibited at Cambridge.

The best instance of method in this book is the thoroughgoing criticism of Mr. Benjamin Kidd's lucubrations. As an instance

of masterly exposition of fallacies and detached judgment it is unrivalled. It is also extremely amusing—for instance, the following account of Mr. Kidd's marvellous exploits in the capacity of historian:—

"The historian will here learn, for example, that in Rome occupations connected with agriculture are 'regarded as unworthy of freemen,' and that 'the freemen of Rome could hardly be said to work; they fought and lived on the produce of fighting'; and he will wonder what manual of Roman history Mr. Kidd has been using, whether it left out the familiar story of Cincinnatus, whether it mentioned Cato, what account it gave of the struggle between patricians and plebeians, of the Licinio-Sextian laws, of the colonization system of Rome. Again, he will learn that in all the Greek city states 'the ruling classes had a single feature in common—their military origin'—they represented the party which had imposed its rule by force on the rest of the community, and he will perhaps envy the boldness of conjecture which has illuminated the history of (e.g.) Attica for the special benefit of Mr. Kidd. Passing to mediæval history, he will find that 'amongst all the Western peoples there has been a slow but sure restriction of the absolute power possessed under military rule by the hand of the State,' and will vainly try to divine what account of the feudal system has fallen under Mr. Kidd's notice. His perplexity will be at its height when he finds that, in spite of this absolute power of the military head of the State, Western Europe has become in the twelfth century a vast theocracy, in which 'the Church is omnipotent,' one result of which is that 'all the attainments of the Greek and Roman genius are buried out of sight'; and he will ask himself whether Mr. Kidd has really never heard of the throng of students to the teaching of jurisprudence at Bologna in the twelfth century, or whether he is under the impression that Irnerius and his successors lectured exclusively on the Canon Law."

This is effective as a criticism of what Sidgwick elsewhere describes as follows:—

"It is thus left for the biologist—or, rather, the amateur equipped with the latest and most controverted results of biological speculation—to rush in where the historian fears to tread, and tell us what history means."

In another essay Sidgwick subjects other sociological prophecies to an even more scathing criticism. After taking Comte's canons of a subject being a science—Consensus and Prevision—he considers the works of Comte, Spencer, and Schäffle, and shows us their attitude towards the future of religion:—

"Schäffle cannot comprehend that the place of the great Christian churches can be taken by anything but a purified form of Christianity; Spencer contemplates complacently the reduction of religious thought and sentiment to a perfectly indefinite consciousness of an Unknowable and the emotion that accompanies this peculiar intellectual exercise; while Comte has no doubt that the whole history of religion has been leading up to the worship of the great Being Humanity, personified domestically for each normal individual male by his nearest female relatives."

Or, again, with regard to social organization:—

"With equal confidence history is represented as leading up, now to the naïve and unqualified individualism of Spencer, now to the carefully guarded and elaborated socialism of Schäffle, now to Comte's dream of securing seven-roomed houses for all working men—with other comforts to correspond—solely by the impressive moral precepts of his philosophic priests."

We quote these passages not merely as instances of the acute and subtle mind which they express, but as evidence of the way in which the exact and careful juxtaposition of incongruous ideas can produce a ridiculous result. And this brings us to another point of this book, its style. The expression throughout is accurate; nothing is said more or less than is intended. There is no rapid and easy writing to carry either the reader or the writer away; no rhetoric to delude the mind; no use of epigram to give exaggerated point and emphasis to an unusual notion. We feel that Sidgwick expressed what he wanted, had nothing to say which he could not express, and had no desire to adorn his thought, or make it either more or less a matter of intellect than it was. Hence the style is lucid, subtle, stimulating, never unpleasant, now and again humorous; never brilliant, persuasive, or charming. The element of appeal is entirely absent. Sidgwick speaks of the lack of "sweetness and light" in Newman; how he came to this extraordinary judgment it is hard to say, unless through mere anti-ecclesiastical prejudice. We must confess to an entire failure to find any "sweetness" in these essays, and full though they are of light, they are without lightness, and their delicacy is purely intellectual. The hostile and unsympathetic criticism of Matthew Arnold at the beginning is the best expression of the author's defects. With all that Sidgwick has written of sane and weighty criticism, it may be doubted whether Arnold's contribution to English political thinking has not been more suggestive, more fruitful, and in the truest sense more profound than that of the author of 'The Elements of Politics.' Arnold certainly showed the English people "the defects of its qualities" more completely than any other writer of whom we are aware; while to the general intellectual life of the country his thought has made a deservedly greater appeal than the arid dialectics in which Sidgwick sometimes, at any rate, appears to waste his energies. At the same time, many of the criticisms on Arnold are just.

In the essay on Clough we have another aspect of the author. He was a literary critic of singular fineness and discernment. We do not know that, except Mr. Hutton's essay, there is anything that is so well worth reading on the subject as this admirable study.

After saying,—

"To us it seems that what poetry has to communicate is not ideas, but moods and feelings; if a feeling reaches sufficient intensity, whatever be its specific quality, it is adapted for a poetical form,"

he states that Clough becomes

"unpoetical chiefly when he becomes less eagerly intellectual, when he lapses for a moment into mild optimism, or any form of languid contentment; or when, like Wordsworth, he caresses a rather too trivial mood; very rarely when the depths of his mind are stirred. He is, then, pre-eminently a philosophic poet; communicator of moods that depend on profound and complex trains of reflection, abstract and highly refined speculations, subtle intellectual perceptions, and that cannot be felt unless these are properly apprehended. He is to a great extent a poet for thinkers; but he moves them not as a thinker, but as a poet."

Has there ever been a more admirable



summary of the peculiar quality of Clough? Take, again, the following rather technical discussion of English hexameters. Clough, says Sidgwick, has not naturalized the metre:—

"He has given it ease, but not simplicity; he has not tried to give it simplicity, and therefore he has succeeded with it. All English hexameters written quite *au sérieux* seem to us to fail; the line ought to be unconscious of being a hexameter, and yet never is. But Clough's line is meant to be conscious of being a hexameter; it is always suggestive of the ancient serious hexameters, with a faint but deliberate air of burlesque; a wink implying that the bard is singing academically to an academical audience, and catering for their artificial tastes in versification."

We do not think this could be bettered; and we may leave the book here. It reveals a personality highly and predominantly intellectual, unwearied in detecting fallacies, subtle, and ever alert, with the power of expressing itself in clear, accurate, and not ungraceful language, but a little lacking in imaginative vigour; stronger in criticism than construction; not deficient in a certain humour, but entirely without magnetic quality; both intellectually and emotionally unsympathetic, with none of the zest or lightness which gives rest and variety to the reader's mind, and with neither the power nor the will to carry a reluctant opponent half way to the other side. We may conclude with one quotation, which illustrates the quaint and gentle humour of the Professor. In speaking of the evil of lecturing he says:—

"My remarks do not refer to the class of—so-called—academic students who require the discipline of schoolboys. It may be necessary to drive these latter into lecture-rooms in order to increase the chance of their obtaining the required instruction somehow. I say 'increase the chance,' because it is by no means certain that young people of this turn of mind will actually drink of the fountain of knowledge, even if they are led to it daily between 10 A.M. and 1 P.M. But the compulsion may, no doubt, increase the chance of their imbibing knowledge, since it is difficult to find amusement during a lecture which will distract one's attention completely from the lecturer, although I have known instances in which the difficulty has been overcome by patient ingenuity."

*Philosophy as Scientia Scientiarum, and a History of Classifications of the Sciences.*  
By Robert Flint, D.D. (Blackwood & Sons.)

Forty years ago Dr. Flint was lecturing on the classification of the sciences as professor at St. Andrews; and he had already delivered himself of a paper on the same topic to a learned society at Glasgow University "when a mere youth," that is, presumably, when the last century was somewhere very near the half-way point. Thus he speaks out of the fulness of a ripe reflection. Unfortunately, however, he now appears chiefly in the character of chronicler of the opinions of others. Would that we had before us instead the long promised, but never accomplished work, in which his own views on the relations of the sciences to one another were to have been set forth! The present history, however, is introduced by a short essay on the scope of philosophy; and from this may be gathered something,

though by no means all we could wish, as to the positive doctrine at the back of the critical handling of authorities.

To deal first with the body of the work, we take it that Dr. Flint would himself consider its value to lie not so much in what a logician might call its "intension" as in its "extension." Needless to say, we do not mean by this that the treatment is too lengthy, but, on the contrary, that it is far too short to do justice to the full meaning and purpose of the many classifiers of the sciences who come under review. For, as it turns out, their name is legion. Dr. Flint's reading has been remarkably wide, and amid the byways of continental literature he has lighted upon author upon author of whom, we warrant, the average British philosopher will never have so much as heard. Thus, even regarded in this one aspect, namely, as a contribution to the bibliography of the subject, the book is important. We note, however, that the references are provided in a somewhat casual manner, with the result that sometimes, as in the section on Bacon, no bibliographical information is forthcoming at all. Again, more care might have been taken to cite all the passages in which a given author has dealt with the relations of the sciences. Under Plato, for instance, we are referred to the 'Republic,' but not to the 'Politicus,' though in the latter the classifying interest is far more strongly marked. And so the account of Aristotle's views leaves out all the interesting things said in the 'Posterior Analytics' about the reasons why the sciences are and must be diverse. The fact seems to be that Dr. Flint has fallen between two stools. He could not bring himself merely to catalogue *Schriftquellen*, and he could not, on the other hand, manage an adequate examination of some four score authorities in a space of under three hundred—and those sufficiently discursive—pages. For his examination, if often spirited and suggestive, decidedly lacks thoroughness. Take as a case the comments appended to his sketch of the contents of the (unnamed) 'De Augmentis.' All we are told about the relation of Physics to Metaphysics in Bacon's scheme is that they are subdivisions of the speculative branch of the philosophy of nature, and that the one investigates "efficient causes and matter," the other "final causes and form." Thereafter follows the bewildering criticism:—

"This bringing together of Physics and Metaphysics as both parts of Natural Philosophy is an error which needs no refutation at the present day."

But surely the "error which needs no refutation" consists in supposing that by Metaphysics Bacon meant anything but a Physics that has reached what Mill would call the "explanatory" stage. That there is a "Metaphysics" (in the Aristotelian sense) which is not a part of Natural Philosophy, but the "common trunk" from which the latter diverges as a mere branch, Bacon fully recognizes; only he calls it First Philosophy. Now we dare not accuse Dr. Flint of ignorance of these matters, more especially as he elsewhere expounds the nature of Bacon's First Philosophy, though very obscurely. We prefer

to believe that, if the thought at the back of his criticism were made explicit, it would be found consistent with a true view of the facts. Since, however, it is not made so explicit, what of the unfortunate student who puts himself unreservedly under Dr. Flint's guidance? We are convinced that he could extract no meaning at all from the shorthand account given of Bacon's First Philosophy, or Physics, or Metaphysics, and that if he got any meaning out of Dr. Flint's comment it would be one that was erroneous. And what is true of the section on Bacon is true of the book as a whole. Undue brevity renders it exceedingly liable to mislead any one who is not prepared at every turn to supplement its information from without.

Turning to the introductory essay, one is struck chiefly by its robust optimism. Philosophy, as *scientia scientiarum*, must and can bind the sciences into "a unity which is a reflection of the unity of nature and of the unity of that Supreme Reason which pervades all nature and originates all intelligence."

"The sciences.....cannot do without a queen. There may be a republic of letters, but the sciences cannot constitute a republic; they must be so connected as to form a unity: and the science which refers them to unity and shows that knowledge as a whole is a cosmos is the supreme science, the queen of the sciences. The want of practical recognition of this truth is one main cause of the intellectual anarchy of our times."

The assumption is that philosophy in its capacity of classifier of the sciences can determine their relations in an order having fixity and objectiveness, so that, for instance, it could "inform us at once what science was the natural antecedent of any other science, the condition of its intelligibility." But Dr. Flint has likewise to admit that

"there is an infinitely vaster and more perfect knowledge than any to [sic] which man or any other or even all created beings can pretend to possess."

Is not this, however, to let in the thin end of the relativist wedge? We are aware that the absolutist somehow manages to reconcile the view that human experience as such is more or less fragmentary with a belief in the unalterable validity of its "categories" as laid down for all time in—but we are not sure which is the latest and sole authoritative edition of them! We fail to understand, however, how any juggling with bare categories will serve to achieve any one final organization of the sciences, seeing that these in their united capacities seek to deal with experience in nothing short of its manifold concreteness. Indeed, it is hard to conceive how any one fresh from the study of the actual history of this and that attempt to organize knowledge should fail to realize how essentially each relates to particular ends and particular opportunities. The world of knowledge is no Holy Roman Empire, but a number of more or less independent and mutually competing nations—to wit, "apperceptive systems"—various as the interests that maintain and dominate them are various. Each interest tends to assert a *de jure* sovereignty over things at large; but *de facto* it is limited by the effective competition of other no less vigorous and traditionally

established interests. Dr. Flint is mildly surprised to find Dr. Haddon, as President of the Anthropological Institute, wanting to classify the philosophy of history as a sub-section of anthropology. But it is a natural desire from his special point of view, just as it is equally natural that from numberless other points of view the pretensions of the anthropologist should be derided as extravagant. Such conflict is, in short, both inevitable and salutary, for out of it each higher synthesis springs to life.

All this, however, we fear will only cause Dr. Flint to lament over "the intellectual anarchy of our times." But is the anarchy all on one side? How is it that Dr. Flint, with his wide knowledge and his gift of clear and forcible writing, leaves the reader with the impression that the history of the classifications of the sciences is little better than a howling wilderness? We believe it is because an ideal of objective system, conceived in abstraction from the processes that psychologically and socially determine its so-called self-revelation, is and must always be utterly worthless as an organon of explanation, of criticism, or of prediction.

#### ESSAYS.

*Literary Portraits.* By Charles Whibley. (Constable & Co.)—Mr. Whibley must be classed among the few discriminating critics of a day in which real sensitive criticism is as an oasis in a desert. It is not that fewer writers of taste exist to-day than formerly, but merely that their voices are drowned in a chorus of journalistic claptrap. It is a reviewer's privilege and pleasure, therefore, to call attention to such an illuminating book as this. The literary portraits are seven in number, and comprise Rabelais, Philippe de Comines, Holland the translator of Plutarch, Montaigne, Drummond of Hawthornden, Robert Burton, and Casanova. The Rabelais, if we mistake not, originally appeared as the introduction to Urquhart's translation in the "Tudor Translation" series. It is perhaps the most admirable brief appreciation of Rabelais and his classic translator that has appeared. Mr. Whibley is a confirmed Rabelaisian, and justly observes that you are either born so or the reverse. He says:—

"Foul as his book is in certain passages, it is never indecent. There are ten outbursts of laughter to every page; there is not a single emirk from beginning to end. Rabelais always drags away the veil with a strong hand; he does not leave his impropriety half covered, and so prompt his reader to a filthy curiosity. Indecent writers exist, without doubt, but Rabelais is not of the number; and we do not envy the mind of those 'squint-minded' fellows who could suffer harm from the study of this wholesome literature."

This conclusion is certainly open to question by those who have not been born Rabelaisians. But no one will dispute the excellent judgment passed on Urquhart, who was,

"in a sense, Rabelais reincarnate: yet Rabelais with his humour obscured by pedantry and his trick of ridicule turned to seriousness. Sir Thomas would not have laughed at the Limosin; he would have taken him to his heart as a brother, and it seems as though Shakespeare were a prophet when he drew Holofernes, who bears no resemblance to honest John Florio, yet throws his own shadow in front of Urquhart. Rabelais, in fact, had he known Urquhart, would have turned him to scorn, adding another masterpiece to his portrait gallery.... His slang bears no relation to the slang of Rabelais, yet in wealth and character it is unsurpassed. Now and again the English chafes against the restraint of the French, and, breaking all bounds, the synonyms of Urquhart rush and riot at their will. Each of Rabelais's lists seems to exhaust a branch of human knowledge; but Urquhart pounces upon them with

gusto, and proves that his vocabulary is even richer than the Frenchman's."

Mr. Whibley's verdict on Holland is that he "remains the first translator of his age; and if the Bible is the Shakespeare of translation, then Philemon Holland is the ingenious Ben Jonson of a splendid craft."

One feels that in these portraits the critic has not only made a full call on all his scholarship and taste, but that he has delighted to do so. The work bears the mark of a frank satisfaction, and a frank faith in the writer's own judgments. It is at times a little superior, and at other times it rings somewhat hard; but nowhere is the exuberance of a satisfied taste wanting. The old scholar of whose library Mr. Whibley writes is Drummond—a library now in Edinburgh University—and we can see him taking down the books, examining them, gloating over them, and being stimulated to browse on his own wide knowledge. Mr. Whibley is in the truest sense a scholar and a man of taste. To be a scholar alone is not sufficient, for scholarship leads to the meticulous, and to certain arid qualities of mind, of which there is no trace in this volume. The level of performance here is singularly even and singularly high, and the book is a book for the library shelf, not a mere volume of essays to be read, returned, and forgotten.

*Studies in Religion and Literature.* By W. S. Lilly. (Chapman & Hall.)—Mr. Lilly is one of those magazine writers who are often interesting and seldom important. This volume is no exception. His study of Shakespeare's religion is attractive, but the subject hardly admits of demonstration. The long essay on Balzac is a really excellent analysis of that author's characteristics, and shows him well against the background of revolutionary France. The essay on Wiseman will inform those who have not read Mr. Ward's 'Life,' and will interest those who have; but it does not contain anything new. The essay on 'The Meaning of Tractarianism' is designed to show that Newman understood that meaning, and Pusey and Keble did not. It says the usual things that are in accordance with that view. It is a pity that Mr. Lilly adopts such a pontifical air in his utterances. He makes the reader suspect him of fallacy even where he reasons soundly, and of inaccuracy even where he is correct. Sometimes, however, he does need correction, and in one place we notice the astounding attribution to Pope of Dryden's famous lines:—

Great wits to madness sure are near allied, &c.

However, we admit that Mr. Lilly is not often so careless. His worst fault is an air of profundity which seems to have very little behind it.

In *Portraits of the Seventeenth Century*, by C. A. Sainte-Beuve (Putnam's Sons), Miss Katherine P. Wormeley has collected and translated in two well-printed and well-illustrated volumes twenty-nine of the famous critic's scattered studies in the literature and social history of the great age of France. The idea is so happy that we wonder Sainte-Beuve himself never thought of carrying it out. For the work constitutes a delightful picture of the most splendid of societies, in which the individual brilliancy of the renowned statesmen, beautiful ladies, courtly wits, and writers of genius who composed it was enhanced by a general distinction and urbanity in manners peculiar to their time. In her selection Miss Wormeley has confined herself to the 'Portraits Littéraires,' the 'Portraits de Femmes,' and the 'Causeries du Lundi.' Doudan, however, held that the best essays were to be found in the 'Nouveaux Lundis,' and we agree with him. In the first part of his

career Sainte-Beuve was unrivalled in the art of criticism by any of his contemporaries, and he wrote, therefore, a little too easily, perhaps; but as he grew older his claim to pre-eminence was, in a manner, contested by two younger writers, the one with a singular faculty of sympathetic penetration and exceeding charm, the other with a remarkable comprehensiveness and an astonishing audacity of thought. Stimulated by the genius of Renan and Taine, Sainte-Beuve exerted his great powers to the full, adding to his precision of taste and fulness of knowledge much more vivacity and independence of judgment than he had before displayed. Still, even in his earlier articles, his gift for combining criticism with portraiture is finely exhibited, especially when he deals with the men and women of the seventeenth century; and although the finer shades of his style have not always been exactly rendered by Miss Wormeley, yet the translation, on the whole, is fairly good, and the two volumes, by reason of the unity in variety of their subject-matter, are an admirable example of the kind of work in which their author proved himself the greatest of critics. In one of the very few notes which the translator makes it is said that Littre "was charged with the duty of revising and enlarging the original dictionary" of the French Academy. If this means anything, it means something which is incorrect. The value of the work is impaired by the absence of a good index.

*The Queen's Progress, and other Elizabethan Sketches.* By Felix E. Schelling. (Werner Laurie.)—In the preparation of the more important works on the literature and criticism of the Elizabethan age which have occupied Dr. Schelling, he has strayed into bypaths, not important enough of themselves to merit a serious study, but each contributing something to throw a light on the men and manners of the day. It cannot be said that our author has made any startling discoveries, but he treats everything he touches lightly and gracefully, and has generally a distinct point of view. Laneham, Gascoigne, Greene, Henslowe, Jonson, follow one another through the pages. Perhaps Stukeley is the most impressive character presented, though we think Dr. Schelling might have done more with him. The essays on the stage are fresh to the average reader, though derived from well-known sources; and the chapter on Elizabethan song-books is, naturally, good. Virginals and harpsichords, by the way, did not develop into the modern or any other pianoforte. "John Hanay" (p. 177) is, of course, Patrick Hannay. The book is very nicely printed in a good old-faced type, with American spelling, and with a binding which is probably not so "attractively suggestive of the Elizabethan period" as the original American one. It is illustrated by some very good reproductions of portraits, real or fanciful. We can recommend it heartily as an interesting and accurate account of some of the lighter interests of the times of Elizabeth.

It is difficult to discover why Miss Repplier styles her book *Compromises* (Gay & Bird), but it is not difficult to see why she should have republished these pleasant essays on life and literature. Miss Repplier belongs to the company of engaging literary chatters which Mr. Augustine Birrell adorns. She has always a point of view; she writes in an agreeable style; and she is well informed and has taste. The consequence is that you are carried along on the current of her allusive comment, encountering old and familiar faces by the way, pleased with your company, and tickled by the humours of a distinct individuality. No great thoughts are to be dug out of these essays, but great thoughts are rarely to be expected nowadays. It is surely sufficient if



such ramblings are diversified with old ideas in new garments, with good common sense, which has been well called uncommon sense, and with excursions into the multifarious past. Miss Repplier has an old-time appreciation for the past which is very stimulating after the blatant modernity of some of her countrymen. She affects, too, English authors, in the full knowledge that as yet America has nothing "to show so fair." Here is a characteristic remark, albeit the author is not English, but French:—

"Nothing less than shipwreck on a desert island in company with Froissart's 'Chronicles' could give us leisure to peruse this glorious narrative, and it is useless to hope for such a happy combination of chances. We might, indeed, be wrecked—that is always a possibility—but the volume saved dripping from the deep would be 'Soldiers of Fortune' or 'Mrs. Wiggs of the Cabbage Patch.'"

That gently acid touch of humour is the author's own, and pleases. There are many books on books in these days. We are surfeited with them. But if the ingenious writers wrote more in the vein of Miss Repplier we should welcome them.

*Egomet*, by E. G. O. (Lane), presents the comments and meditations which have appeared under that title in the columns of *The Academy and Literature*. They will be welcomed in their new form by many of their former readers, and will doubtless gain fresh friends also, for they make pleasant and companionable volume. They are but the desultory thoughts of one for whom in this world of life books are the chief interest and delight, and they do not pretend to be anything more. But they have the double merit of being sincere in themselves and of being simply and naturally set down—except, perhaps, for an occasional affectation such as the too frequent use of "an" for "if"—and in these days it is a relief to get a work that is free from brilliancy. Of course all the pieces are not equally good; indeed, some of them, such as the disquisition on paper-knives, and one or two others of the same style, might have been omitted with advantage, for after all it requires a great literary artist to carry off that kind of trifling successfully. The more directly personal musings are the best, and fortunately they form the bulk of the volume. They show plenty of common sense, much kindness, a genuine love of letters, and an individuality of taste which agreeably flavours such literary criticism as is attempted. Occasionally there are points at which the reader will be tempted to interpose a remonstrance, but it will never be a violent or bitter one. More frequently he is inclined to offer a suggestion or put a question—an impulse that bears witness to the successfully familiar character of the book. Thus, to take a random instance, when the writer states that he can find no case in which fiction has treated death from the truly personal point of view, one would like to remind him of Tolstoy, and ask him if that great writer has not succeeded in doing this once or twice.

*A Fit of Happiness, and other Essays*. By Cecil Gray. (Stock.)—*Difficile est proprie communia dicere*. To write in an individual, not to say original, way on such subjects as the power of assertion, the charm of secrecy, the uses of solitude, about which every one has views, is not an easy thing. On the whole, Mr. Gray succeeds in doing this, though some of these twenty-two essays, reprinted from *The Spectator*, which may have been effective enough on their first appearance, now seem a trifle thin. Doubtless Mr. Gray was not altogether a free agent in the choice of his matter, which is too exclusively ethical. We wish that he had ventured oftener into the domain of literature, as he has done with good effect in 'Shakspeare and the Celtic Spirit.' The best essays are, we think, the three called 'Contemporaries,'

'Castles in the Air,' and 'The Aura of a House.' In the first of these a novel idea is developed with considerable ingenuity, while the other two are written with more charm than Mr. Gray usually permits himself. A resolute optimism is noticeable throughout, but the reasons given are not always good ones—comfort and happiness, for example, being confused. The following passage from the essay on debt and debtors is a favourable sample of the author's wares:—

"It may be wrong to owe, but in our hearts we all think it is right to lend. Even if discretion prevents our doing it, we admire those who are less discreet. This sentiment on the part of the lender is a matter of intuitive morality, and somehow its existence divides the habitual debtor from the intentionally dishonest man. As a justification it is weak and vicarious, but it is the only defence we can make for him, and, poor as it is, it is perhaps as good as he deserves."

Mr. Gray is not often so vigorous and terse as this; but he is always sensible and genial. The printer is, no doubt, responsible for "*animus furendi*" on p. 155. In l. 4 on p. 74 "though" is a misprint for *thou*, and in l. 5 on p. 147 the word "will" is misplaced.

#### FORESTRY.

*English Estate Forestry*. By A. C. Forbes. (Arnold.)

*Forestry*. By Dr. Adam Schwappach, translated by Fraser Story. "Temple Primers." (Dent & Co.)

THESE two books—the one a good-sized and fairly costly work, and the other a shilling primer—afford evidence of the extensive and still extending interest that is taken in the scientific culture of trees. Mr. Forbes, who is now Lecturer on Forestry at the Durham College of Science, Newcastle-on-Tyne, and who was previously forester on the Marquis of Bath's Longleat estate, claims for his book that it contains the opinions and impressions of a practical forester on a few of the more important subjects connected with English estate forestry. He holds, rightly, that English forestry is sufficiently distinct from continental, and even from Scotch forestry, to entitle it to be regarded as a separate subject. Certainly, if carefully studied by our larger landowners or their agents, the question of tree planting and tree culture would be raised to a higher level. It is explained in the preface that this volume does not make any pretence of being a textbook, and the author modestly states that he thinks it will prove more suggestive than instructive. Nevertheless it will be found distinctly useful as a guide to the most profitable kinds of English timber trees and the introduction of exotics, as well as to thinning and pruning, and even selling, valuing, and measuring timber. Nor are its pages confined to growing for profit, for both sporting undergrowth and landscape effect are sympathetically treated, as well as park timber and avenues. The chapter which is most eminently suggestive is that in which 'The Prospects and Possibilities of English Forestry' are discussed. The chapter which needs some revision is that with which the book opens, or rather its first nine pages, which deal with prehistoric and early historic English forests. Perhaps it would be best to omit these pages altogether, for in such a book as this a few paragraphs on past times are unnecessary, and any one who trusts to Manwood, in these days of research in records, is sure to go astray. It is pleasant to find that Mr. Forbes thinks well of that handsome tree the Spanish or sweet chestnut, and offers excellent suggestions for its profitable cultivation. Might not the hornbeam, a hardy indigenous tree, at one time common in our forests, be revived with

profit? It is not so much as named in these pages.

The second little book on forestry must be speedily dismissed. It would have been far better if Mr. Fraser Story had written his own primer on the subject instead of translating that of Dr. Schwappach. Nor is the translation thorough, for, as stated in the preface, some parts are omitted, some abridged, and some extended. Even in its redressed state this small book contains much which is altogether inapplicable to England. Dr. Schwappach has solid merits, like most Germans.

#### ENGLAND AND THE COLONIES.

MR. SIDNEY LOW's book *The Governance of England* (Fisher Unwin) is a most able and valuable production, marked, too, by unusual excellence of style. If we name points on which we have doubts as to whether Mr. Low is right, it is with the profound feeling that he has given great attention to a subject in which he evidently takes much interest, and the facts of which, so far as they are generally available, he has mastered. The main view of Mr. Low is that of Lord Salisbury and Mr. Balfour, that the power of the House of Commons is declining and must continue to decline, while that of the Cabinet, and especially of the inner Cabinet, is increasing. We think that it would be possible to construct a powerful argument in favour of the opposite view from the circumstances of Mr. Chamberlain's propaganda. That gentleman is now an independent member of the House of Commons. Yet the omnipotence of Cabinets has received a rude shock from his action since he left the Ministry, and there is ground for thinking that he is in some respects more powerful at this moment than the Cabinet, and more powerful than he was when a minister. But we do not wish to support by an isolated instance what may be, on the whole, a paradoxical view, and we admit that there is ample ground for the general doctrine of the present and late Prime Ministers, supported as it is in the work before us. Our author finds the first precedent for official admission by Parliament of the existence of the Cabinet in an amendment to the Address in 1900. Long before that time, of course, the new constitutional position of ministries had been fully explained and admitted in the House of Commons in statements of ex-ministers upon resignation and of Prime Ministers in reply; and before 1900 the constitution of the Defence Committee of the Cabinet in its first two forms had also been discussed in the House of Commons. Mr. Sidney Low follows the highest possible authorities in ascribing a special importance in connexion with the Cabinet to the Privy Council oath; but we think that it is clear that all this doctrine is one of many fictions, against some of which our author himself protests, and others of which he exposes in his pages. There are great numbers of persons in whose case the need for secrecy is far more serious than it is in the case of many a Cabinet Minister: the Government draftsman, for example; the Permanent Under-Secretary of State for Foreign Affairs; the Secretary of the Treasury when managing the business of the House of Commons: all of them as a rule outside the Privy Council and free from the special obligation of the Privy Council oath. The private secretary of the present Prime Minister enjoys an amount of real power and of access to the secrets of the country greater than that of almost any other living Briton, and is not a Privy Councillor or bound by any oath. The traditions of English gentlemen are sufficient to cause secrecy to be preserved. So far as it is violated, harmlessly, it is by the free conversation of English ministers, who commonly reveal at dinner parties the secrets which,



according to Mr. Low, they are sworn to keep, but who do so within the limits and under the reserve imposed by the history and the courtesies of English public life. It is a pardonable exaggeration, in which the vanity of distinguished politicians plays a part, to say, as Mr. Low does, that the Cabinet not only keeps "no records," but also is so conducted that it is "impossible even for its own members to say what it had done or refused to do at any meeting." He admits on the next page that Prime Ministers bring to Cabinet "notes of the business to be transacted." There is nothing to prevent their private secretaries adding to these notes a further minute in sending the Prime Minister's letter to the King. In several cases of ministerial resignations it has been clear not only that the Prime Minister was in possession of memoranda by which he knew generally what had passed on the occasion of any Cabinet, but also that individual ministers were pretty well informed upon the subject. Another small error, as we think it, concerns the fall of Liberal Ministries in 1885 and 1895. He goes so far as to tell his readers that these Ministries fell by their "own connivance." Mr. Morley has fully explained the circumstances of the fall of the Ministry of 1880 in 1885; and as for the statement made about 1895, that

"the Ministry, if they had chosen to muster their followers, could the next evening have reversed the snap vote of censure, taken on a side issue in a half-empty House,"

it is the notorious fact that the majority, including the Irish, had fallen to the figure of four, and that if an attempt had been made to reverse the Cordite division, four would have been the majority in a full House. Lord Rosebery naturally declined, in the circumstances, to "go on," as the phrase runs.

Mr. Sidney Low may perhaps be said to contradict himself with regard to the capacity of the House of Commons, although we are disposed to allow that his phrases may be reconciled by full consideration of the context. The subject is an interesting one, and we therefore note that he throws doubt in one passage on the capacity of members by expressing an opinion as to what would happen "if members were.....much more capable.....than is generally the case." A little later he speaks of the House as being composed of some "persons of exceptional capacity," and as regards the remainder almost entirely of "shrewd men of the world." In another part of his volume he alludes to a large portion of any Ministry as being not above the average of the House of Commons, on the ground that, "as a rule, one fairly well-educated and capable Englishman is as well able to perform the duties of a public department as another." This is the doctrine of the late Duke of Cambridge with regard to the officers of the British army. The important point is whether the decline in the power and the opportunities of members has caused any falling-off in their capabilities or in the attraction of the House of Commons for the best men. We have often expressed our concurrence in the view which was entertained by Gladstone, and is also entertained by the most considerable of his successors, that the average capacity of the House of Commons and the number of men in it of exceptional capacity have both of them continually risen and are still rising. In his list of great orators of the House of Commons Mr. Sidney Low includes Disraeli, and the explanation which might be given as to the extraordinary interest of Disraeli's speeches and the fascination of his character is cut off from him by his words as to "eloquence" and "great orator." Those who heard Disraeli upon unimportant occasions were always impressed by his marvellous skill of speech, but on every occasion which really needed oratory he made a conspicuous failure.

Of smaller points we note a tendency to what the French call "blessing," which leads, for example, to a double reference to Sir William Anson's book on the Constitution—a respectable production, but one as to which we imagine that neither that author nor his friends have any illusions—as a "great textbook." The statement that "The Defence Committee.....is not a Committee of the Cabinet" is a curious one. If what our author means is that there are many persons not members of the Cabinet who sit on it, the same is true of every "Cabinet Committee." Bills, for example, are always drafted by "Cabinet Committees" consisting of two or three Cabinet Ministers (sometimes only one or two), several permanent officials, several members of the Ministry not in the Cabinet, and one or two of the Government draftsmen. The meetings of Ministers to whom the Cabinet delegate the consideration for the Cabinet of special questions are not, as a rule, styled "Cabinet Committees." The careful reader of Mr. Morley's life of Gladstone will find that this was so in Gladstone's time in reference to Irish and other questions.

The portion of the book in which we most differ from Mr. Low is that concerning the House of Lords, for he writes elaborately about its value as "a revising and leisured" House, and of the need of the House of Commons, which "hustles" through Bills and sends them up to the Lords in evil shape, for a "revising hand," in a way which will make draftsmen and permanent officials shake their heads or smile. Moreover, he goes on to discuss at length schemes for the reform of the House of Lords which have not the remotest chance of adoption by either party in the State. Mr. Low likes facts and despises fiction, and we submit to him that on this particular point he has accepted fiction as against fact. It seems to the public, and even sometimes it is clear to Mr. Low, that when the Conservatives are in power the House of Lords is even more "hustled" than is the House of Commons; and that when the Liberals are in power the peers are more concerned to try how far they can go in getting rid of or mangling proposals of the Commons, with a view to damaging the Ministry and shortening its life, than in revising Bills. The Parish Councils Bill, as it is commonly though inaccurately called, which is named by Mr. Low, is a case in point. As for the revising powers of the House of Lords, it is to be noted that the Workmen's Compensation Act was so knocked about, though treated in a friendly fashion, by the House of Lords, that the worst flaws in it are those which were hastily introduced on the motion of independent peers—some of them, such as the irregularity of the proceedings of the Lords, on the third reading of the measure. With regard to the reform of the House of Lords, Mr. Low answers himself, for he points out that any sound reform would make the House of Lords far too strong. It is interesting to note that he gives his full adhesion to Mr. Balfour's view that a Secretary of State for Foreign Affairs will never again sit in the House of Commons. It is, however, a notorious fact that Sir Edward Grey does not share that view, and would be prepared, if asked—as he ought to be—to hold the Foreign Office in the House of Commons. We differ from our author in his inclusion of Alexander II. of Russia in the list of great kings who were both strong men and rightly beloved by their subjects. In conclusion, we may say that we find with interest that a Conservative journalist, as we think Mr. Low has been, is favourable to the creation of National Councils for the principal parts of the United Kingdom, including Ireland.

*Colonies and Colonial Federations*, by Mr. E. J. Payne (Macmillan), is a volume in

"The English Citizen" series, which has been rewritten on a division of the earlier volume, which, including "Dependencies," gave most of its space to India. The writer was able, and his book is learned and generally accurate in the statement of facts. The policy recommended is apparently that of the present and late Secretaries of State for the Colonies, but is very different from the Free Trade policy which has hitherto prevailed in the Imperial counsels. As an example of the completeness of the volume we note the statement that the law which has to be applied by the Privy Council in appeals from Malta is "the old Sicilian feudal law, modified by the ordinances of the Order of St. John." The fact that Malta formed part of the kingdom of Sicily in its great days was brought home to Mr. Chamberlain if he visited the famous tombs of the Norman kings and emperors during his recent stay at Palermo; and a wreath was deposited in 1904 by the Maltese, who had objected to his dispatches, at the foot of the porphyry sarcophagus of the first king of Sicily by whom Malta was ruled. It is tied up in red and white, and bears an explanatory inscription. Mr. Payne states his general doctrines with a more sweeping optimism than is usual with those who know Australia. He dwells on the existence in the Empire of "a pervading and sustaining sense of cohesion," inspired in the several parts by "common interests" and "consciousness of the weight which their union gives them collectively in the affairs of the world." It is, of course, true that the majority of the British electorate follow the wise men who, with powerful arguments, teach this view. It is also the case that the British electorate followed George III. and Lord North when they preached the same doctrine before the revolt of the American colonies. But the majority of the Australian electorate no more agree in an opinion which to us seems self-evident than did the majority in the American colonies, even immediately after they had conquered Canada for us by their arms. We notice, by the way, a remark that "the loss of the United States at once produced.....the colonization of Australia." We are inclined, after perusal of the documents, to doubt the fact, though isolated utterances can be found to confirm the view expressed. There was no "colonization" of Australia till the convicts were sent to Botany Bay, a step taken for Home Office reasons. When our author names Shakespeare's view of the future, he tells us that it is expressed by his "Cranmer, who prophesies of new nations to be founded under the first sovereign of United Britain." But he should have explained that the "prophecy" followed the adoption by Elizabeth of the Imperial title, and of Queen of Virginia as a sub-title—a more important piece of evidence. Mr. Payne has some suggestions as to the establishment of a joint coaling station on an American island in the Pacific, "by arrangement with the States," on behalf of "the States, Japan, and Britain," after which he describes Japan as being "in permanent alliance" with ourselves. This is, indeed, extraordinarily wild "talk." The Japanese alliance is temporary: the Japanese statesmen would not easily consent to mortgage their future policy for all time. If they did, and Britain and Japan came to such an agreement, the consent of the Senate of the United States would be invited in vain to a surrender of American sovereignty. Besides all these improbabilities or impossibilities, the fleet is not anxious to increase the number of "coaling stations" such as Esquimaux and Wei-hai-wei, which the military authorities expect the fleet itself to defend. Another wild statement is that "Australasia" is, in the opinion of many, "the 'pick' of the Empire, if not of the globe." If these unknown many

mean New Zealand, they should say so. If they mean Australia, they are ill-informed. Along with a vast amount of light land and almost rainless country there is a large tract of excellent country in Australia, which produces, indeed, the best wool in the world, but no one who knows the Argentina and Southern Brazil will compare Australia to those parts of South America in resources. Mr. Payne includes the people, but capital and labour in the Argentina are alike efficient.

#### YEAR-BOOKS.

*The Schoolmaster's Year-Book and Directory, 1905.* (Sonnenschein.)—This is the third annual issue of a book of reference that the educational profession and the press have by this time found to be indispensable. It is more accurate and bulky than in the previous two years, containing well over a thousand pages at a cheap price; but we agree with the editor that it is growing at an alarming rate, and that he has done well to resist the suggestion of a correspondent to insert the names of all professors and lecturers at universities and university colleges. The review of the educational year, which is contributed by various hands, is interesting, and contains everything of importance. We notice a trenchant though fair account of the refusal of the Board of Education to receive a joint deputation of the Head Masters' and Assistant Masters' Associations, in which it is said of the reply of Mr. Bruce in July, "Such a document can only create a feeling of stupor. The Board has not a word to say about the intrinsic importance of the questions raised." In dealing with the Secondary School regulations, while recognizing that they mark a great advance in the treatment of Secondary Schools by the Board, the writer asks, pertinently enough, whether it is not "an extraordinary thing that the official regulations for Secondary Schools should contain no reference to the official Register of Teachers." Among other subjects dealt with in the review are the navy entrance examination, the new army entrance examinations, and the study of Greek. Among the books of the year reviewed are Prof. H. E. Armstrong's 'Teaching of Scientific Method' and Prof. M. E. Sadler's 'Report of Secondary Education in Liverpool.' From the reviews of these we quote two sound remarks: "Prof. Armstrong is a writer who arouses in equal measure sympathy and opposition. He has the merits and the defects of an enthusiast"; and "It is much to Prof. Sadler's credit that, even in this stronghold of merchants, he gives expression to his high ideals of what secondary education in a great city should be." In the 'Schoolmasters' Directory' we notice one unfortunate mistake: the Rev. J. F. Cornish is entered as an assistant-master at Christ's Hospital, West Horsham. The fact is that he retired before the removal of the school, and there is now on the chapel walls a tablet recording his decease. With this single case of inaccuracy noticed, we congratulate the editor on the excellent way in which his work has been done.

*The Public Schools Year-Book.* (Same publishers.)—The Public Schools Year-Book is a well-recognized institution, containing many matters of interest to parents, boys, and schoolmasters, especially to the first. It has no tendency to be in the least democratic. Thus it notices only the Head Masters' Conference, to the exclusion of the Incorporated Associations of Head Masters and of Assistant Masters, and, with a few exceptions, the schools mentioned are only such as are connected with the Conference. Some new features in this issue are the list of entrance scholarship announcements for 1905, an account of the Medical Officers of Schools

Association, and details of the common entrance examination adopted by certain public schools. We welcome a well-written chapter on public schools for girls. The map of the public schools is a happy idea, but might be enlarged with advantage. The public schools bibliography is interesting, though we could hardly expect it to be complete; we have noticed some obvious omissions. Among classical books of the year should certainly have been included Mr. Gilbert Murray's 'Hippolytus of Euripides' (Allen). The 'Year-Book' is an excellent and cheap publication.

*Debrett's Peerage, Baronage, and Knightage for 1905* (Dean) is out, and seems to us admirably complete and compact. The appendix contains some information as to addressing persons of title, His Majesty's household, &c., which is likely to be useful. Wherever we have tested the volume we have found it accurate and abreast of present information.

*Dod's Peerage, Baronage, and Knightage for 1905* (Whittaker) is on a smaller scale, but in its way decidedly useful. A section deserving commendation is that dealing with 'Sons, Daughters, &c., of Peers bearing Courtesy Titles,' for these are often confusing. Thus four peers and their children bear the name of Baring, and again of Drummond. Mistakes are more likely in such cases than in well-established names, such as Hamilton, Douglas, and Howard, which the ordinary man knows are represented over and over again in the peerage, and are therefore to be approached with due caution.

*The Clergy Directory* (Phillips) for the new year is before us. It is evident that great care has been taken to secure accuracy, and we congratulate the editor on the excellent results of his labours. Every entry that we have examined is absolutely without fault. It seems somewhat strange that the Church of England should remain without "any official Press organ," but private enterprise has certainly filled the gap in a way beyond cavil. The Parish Directory forms a useful gazetteer of local geography.

#### OUR LIBRARY TABLE.

WE took up *The Downfall of Russia: Behind the Scenes in the Realm of the Czar*, by Hugo Ganz (Hodder & Stoughton), with a prejudice, caused by the title; but we have to say that, in spite of many drawbacks, it is an excellent volume, greatly to be commended to the general reader. There are many books on Russia which have been written with profound knowledge of the country. The German journalist whose work is before us apparently went there with no knowledge of the past history of Russia, and with little interest in it except through some smattering of the works of two or three of its great novelists. Starting fresh, as it were, he has produced a series of most vivid pictures, and the result is more like Russia than anything that we have seen. The physical appearance of the country, as well as its moral state, is admirably described. There is a sketch of St. Petersburg, "on a crisp winter day" in the height of the season, which is perfect; and in a very different sphere there are quotations of Tolstoy's conversations far more like Tolstoy than anything which, so far as we know, has yet been written. The writer's general conclusion may be summed up in words attributed to the greatest of Russian Tory officials and philosophers: "Autocracy is good; but it involves an autocrat." Our German author is too much inclined to attach importance to the attitude of the University students. He leaves a funeral, with "the certainty that the coming

generation is lost to the reactionary party." But such unanimity on the part of the young is no new phenomenon in Russia. It has always been so, and, as Tourguénief has shown, the student who lets himself be ridden over by the Cossacks often becomes ten years later a corrupt official. The assertion is repeatedly made in this volume that the massacre of the Jews at Kishineff was the act of the Government; but, while we are prepared to believe almost anything of the kind, the author has not perhaps the means of sifting the true from the false in a country where there is nothing but prejudice on both sides, and where there is neither a true public opinion nor the means by which it can be created. He is, too, in spite of his ability, ignorant of many facts which bear on continental government. He complains in his preface that Russia, as contrasted with other countries, knows "no privacy of the mails." In another passage he states that from time to time in Russia letters do not reach those to whom they are directed, or bear marks showing that "by a remarkable accident they were found open in the letter-box, and had to be officially sealed." We doubt whether in this particular Russia is behind France. The fact is that government in Russia is feeble, and that officials are careless, and while the theory in the two countries is the same, the actual practice is far more formidable in the Western republic. We note a good many curious little points of error, one of which we are unable to understand. There is an allusion to the remarkable articles "by Lanin" in *The Fortnightly Review*, as though they were new, "two years ago": the fact being that, great as was the sensation which they created at the time, especially because they were supposed to be written by a well-known Briton then residing in St. Petersburg, and to have received the "protection" of some great Russian official, they have been forgotten, while for many years past their supposed author has written admirably upon Russia over his own signature. There is a passage at the bottom of p. 120 which appears to give the exact reverse of the author's meaning. There are many which appear to be marred by imperfect translation, especially one which connects "salvation" with spitting. Proofs evidently have not been corrected; but, even after we had become aware by repeated evidence of this fact, we were stopped by the name of the painter "Mauei," till we reflected that Manet was the artist meant. "Night" for right and suchlike blunders are common throughout the book, while in the preface the name of the great Minister whose fall is expected as this notice is being penned is misspelt in extraordinary fashion. So is that of the chief Moscow church, in the first lines of the chapter upon the old capital. So, also, is that of the only surviving ex-President of the French Republic. The imperfection of the translation is also displayed in allusions to the thermometer, which will be taken by Englishmen to refer to their own, to which they are undoubtedly inapplicable: the only open question being whether, in fact, the German thermometer or the Centigrade is intended. Count Tolstoy is said to have suffered from repeated attacks of "typhus" in the year before the author's visit, though one such attack would, we imagine, have been sufficient to relieve the Holy Synod of all fears about their great opponent. Finally, we note among the many errors which we might point out the spelling of the word translated "small merchant" in three wholly different fashions within the compass of seven pages. All these errors, however, detract nothing from the value of the book, which we invite all those who are interested in Russia and who have no real knowledge of that country to peruse.



*The Moscow Expedition.* Extracted from Thiers's 'Histoire du Consulat et de l'Empire.' Edited by Hereford B. George. (Oxford, Clarendon Press.)—The writer has already conferred a benefit on students of the Napoleonic period by his work 'Napoleon's Invasion of Russia' (Fisher Unwin, 1899). The present volume has a certain interest as showing the divergences in point of view and treatment between what may be called "literary history" and the more scientific handling of materials characteristic of present scholarship. In his notes, which are full and careful, Mr. George is not sparing of censure of the French historian. Sometimes, perhaps, it is superfluous. When Thiers makes Napoleon before Borodino pause to contemplate "cette plaine, où allait se décider le sort du monde," he was merely writing in the grand style, and giving expression to what he conceived to be the Emperor's thoughts. It is surely needless to remind readers, as the editor does, that Borodino "decided, and could decide, nothing." On the other hand, some questions on which a good deal of evidence has been forthcoming since Thiers wrote his work are not dealt with in the notes so fully as might be wished. Among these we may specify those which relate to the burning of parts of Moscow, and the movements at and after the battle of Malojarslavetz, which had so great an influence on the issues of the campaign. There is also another explanation of Kutusof's wrong-headed moves at the Beresina which is perhaps more likely than that of persistent "duplicité." The recently published memoirs of Baron Löwenstern show that Russian officers formed a different estimate of Kutusof's conduct, however much they censured it in details.

On the whole, however, this volume deserves a cordial welcome. It is the first time that a competent authority has produced a careful and critical commentary on this portion of Thiers's work. The maps, taken from Mr. George's earlier volume, will assist a due comprehension of events; but we wish that the editor had added a short bibliography for the guidance of students.

*Uganda's Katikiro in England.* By Ham Mukasa. (Hutchinson & Co.)—This interesting volume has been translated into English by the request of some of those who, having met the Katikiro of Uganda during his visit to England in 1902, were anxious to know what impressions he had formed of this country, its institutions and people. The translation is the work of the Rev. Ernest Millar, who also edits it. The original work was written in Luganda by Ham Mukasa, the secretary of Apolo Kagwa, the Uganda Katikiro, or, as we should say, Prime Minister, who visited England for the purpose of attending the recent Coronation. The editor and translator explains that he has kept as closely as possible to the native idiom, and that he has purposely avoided the correction of various small errors, such as the confusion due to similar events taking place in different towns, because he thinks they add to the charm of the book. Mr. Millar is perfectly correct in this. The interest of the book owes much to these little misapprehensions, and to the unsophisticated naïveté of its authors. One says "of its authors," for the editor states that the book may be regarded as the joint work of the Katikiro and his secretary, since it was compiled from copious notes taken by the latter during the visit to England, and verified and arranged in consultation between them on their return to Uganda. Sir H. H. Johnston introduces the volume, and floors foreign objections upon one point. Ham Mukasa pays generous tributes of admiration in the matter of most things he is seen in Europe, but in some things he is a bit of a prig. He is very severe about European

dancing, and finds the waltz "shameful." Sir H. H. Johnston points out that though there may be some vulgar buffoonery in the kitchen lancers, the official dance of Europe is, in Gilbertian phrase, "blameless." The same adjective could not be applied to the majority of dances known in Ham Mukasa's own country (or in any other part of Africa), the suggestions conveyed in which are anything but proper. Like most other African converts to Christianity, Ham Mukasa has a trick of dragging in Scriptural references to aid him in the discussion of secular matters. But he is a genial, kindly, and intelligent man, and one to whom European civilization has brought much that is good and improving. Needless to say he and his friend and chief, the Katikiro, found very much in England which astonished them. They have a phrase which expresses this astonishment well. They say of the Central London Railway, of St. Paul's, of the cold storage chamber on a steamer, and of other wonders, that "They make me just like a little child." Again, of many things we have grown to regard as simple, they say, "I cannot tell you all about these things, as there is nothing in our country to which I can compare them. The things of the Europeans are always amazing." During the passage from Africa the Katikiro was not happy:—

"The Katikiro soon also came below, and was very ill during the day with six different illnesses—cold, fever, sore throat, indigestion, gunboils, and headache—and I was very distressed about him, but he consented to eat a little food."

From other remarks, however, one gathers that most of the Katikiro's half-dozen "illnesses" would generally have been classed under the single phrase "sea-sickness." Of Naples the author says:—

"If one was to lose sight of one's friends for four minutes, one would be lost, as all the streets and all the houses are alike."

The reader, if he is a traveller, will recall the fact that in all remote and extremely foreign places he has found men and houses curiously alike and lacking in individual character. The Katikiro and his secretary visited the British Museum.

"This house of images, the British Museum, is very large indeed, about twenty times as large as the Namirembe Cathedral; you can understand the size of it when I tell you that when you walk about in it, it is just as if you were not in a house at all, and you think you are outside."

The visitors took a great fancy to a brother of Mr. Millar, who translated their book.

"After this we went home, and our friend Mr. Charles Millar said good-bye to us, after he had taught us an English saying, 'Buck up!' the meaning of which is 'Come back soon'; we learned it on that day, and liked him very much.... He laughs and jokes with people, and is very cheerful, and every day is the same as he was the day before."

.....After we got back Captain Hobart took the Katikiro off to have dinner with him at half-past seven. Mr. Millar and I had dinner together before this, but the Katikiro did not eat with us, as he wished to leave a place in his inside for the dinner where he was going, and when he came back he told us of the many kinds of nice things he had eaten."

The book is both amusing and interesting.

THE anonymous author of *The Diary of a Church-goer* (Macmillan), who ranks himself, with reason, amongst the unorthodox, brings to his subject an intelligent reverence which may well set an example to many more obviously professing Christians. To begin with, he has a true conception of the meaning of worship, and the sentence, "When worship becomes an acted falsehood, it must at all costs cease," is the key-note to the profound sincerity underlying all his reflections, which, jotted down week by week, go to make the diary. The writer's views upon the Athanasian Creed, expressed with welcome lucidity, are shared by many Churchmen at the present day. Less sympathy will be felt for some of his conclusions upon the question of "What

Christ thought of himself." These are unequal, and betray certain preconceived notions in the reading of the New Testament. He reiterates very clearly the arguments against belief in the miraculous birth, and lays some stress upon the fact that Christ's descent from David is referred to as coming "through Joseph," an obviously inconsistent detail, which has apparently attracted little attention from recent controversialists in the Church. It seems curious that a writer to whom the material side of the Christian faith is plainly repugnant should so little grasp the spirituality of St. Paul's nature as to affirm that the latter "looked for a speedy return of Christ as the Judge, in the lifetime of some of those whom he addressed," and dismiss Paul's faith and teaching as consequently vain. The book, which is the outcome of an intensely thoughtful and cultivated mind, can hardly fail to attract attention from other thinkers, both of the clergy and the laity. Neither does the author expend himself merely in criticism. There are passages concerning his own religious beliefs and experiences which should be helpful, even to those whose training and convictions must oblige them to differ most widely from his conclusions.

*Chaucer*, by the Rev. W. Tuckwell (Bell), is a good specimen of Messrs. Bell's "Miniature Series of Great Writers." While there is no lack of good elementary manuals of Chaucer study, none better than the 'Primer' which has served so long to introduce students to the poet, Mr. Tuckwell has fully justified his entry into the field by some novelties of treatment and by an appeal to a different class of readers. His book is unusually well adapted to reach the numerous persons who prefer to read about books, and to persuade them first that Chaucer is worth reading, and, secondly, that they can read him with a minimum of exertion. A very readable summary of Chaucer's work during the three periods of his career includes some selections, and even passages of the originals from which he translated, while his prose is compared, not unhappily, with that of Jeremy Taylor. Examples of the astrolabe, by the way, may be seen not only at Oxford and Cambridge, but also in the Mediæval Room at the British Museum. The chapter on the 'Canterbury Tales' gives an adequate summary of the poem and of its sources, though the ultimately Eastern origin of many of them, like the 'Franklin's Tale,' is not insisted on, and Mr. Tuckwell's criticism is sound and independent. A final chapter—'A Guide to the Reading of Chaucer'—offers a very useful presentation in brief of the grammatical and metrical points which must be noticed by a reader who wants to peruse Chaucer "with his feet on the fender and like a man of the world." From these Mr. Tuckwell proceeds to show how Henry Bradshaw and Ten Brink were simultaneously led to apply the rhyme test to Chaucer's works, and to throw out finally the spurious poems. He includes, by the way, in the list of these the 'Testament of Love,' which he is, of course, aware is in prose; but the general reader might be misled. Among the editions cited it is unfair to put the "Globe" Chaucer beside such works as the Aldine, for example. It should have had at least as prominent a position as Prof. Skeat's, over which it has some advantages. Some reproductions from manuscripts and from the Blake and Stothard drawings serve to illustrate this pleasant and useful introduction to our first modern English poet.

INDUSTRIOUS to the last, the late Mr. T. B. Harbottle had virtually finished at the time of his death a *Dictionary of Battles* (Sonnen-schein). Mr. P. H. Dalbiac, who has corrected the proofs and supplied the index, asks for critical indulgence, and the general disposition will be, no doubt, to comply with his



representation. After careful revision the work may become useful enough in its modest way. At present it stands in some need of cross-references. Thus the battle of the 1st of June is to be discovered under neither "first" nor "June," but, after much search, under "Ushant." It must be pointed out, besides, that an engagement loses its significance when divorced from the campaign of which it forms a part. Thus the student is plunged straightway into the details of the Battle of the Boyne with no more general information than that it occurred during the "War of the Revolution." Killiecrankie, on the other hand, is referred to the "Jacobite Rising." The wars in which the Huguenots were concerned are persistently identified as the "Sixth Civil War," the "Eighth Civil War," and so forth, as if France alone had indulged in the luxury of internecine strife. Corinth (Corinthian War) and Jena (Campaign of Jena) are similar instances of uninformative definition. The facts, in short, are conveyed in too vague and brief a manner to help the serious reader of military history; but, as the book is comprehensively planned, it will be consulted with profit by that numerous class of persons which employs its leisure in guessing acrostics.

*Christianity and History*, by the Rev. J. N. Figgis (Finch & Co.), is an interesting essay of seventy pages or so, showing the importance of the former regarded as a factor in human culture, whatever views of religion are held. Mr. Figgis, who contributes one of the chapters to the volume of the Cambridge history, just out, on 'The Wars of Religion,' has considerable learning in mediæval thought and theory, and he is able to show in a vivid way, beyond most of the learned, what a large if unsuspected part in modern ideas is derived from the power which came into the legacy of Roman dominion. He is exceptionally broad-minded, introducing a 'Martian on his first page as an un-biased spectator of the state of affairs to-day. The essay abounds in epigrammatic passages, but the sense occasionally has been obscured by deficient proof-reading, and the little volume is in need of revision—which, indeed, it deserves.

MESSRS. METHUEN send us Mr. Baring-Gould's *Mrs. Curgenven of Curgenven* and Miss Barlow's *From the East unto the West* in cloth at a shilling. The new series thus initiated is certainly a remarkable enterprise, for there is nothing that we can see to distinguish these books from those sold at a price more than three times as big.

VOLS. III. AND IV. have appeared of Mr. Wheatley's admirable edition of *Pepys's Diary* (Bell).

THE De La More Press send us a charming issue of Browning's *Men and Women*, in two volumes, an attractive addition to their series of "The King's Poets," which is by this time, or ought to be, a well-established success. A portrait of Browning figures in each volume.

MESSRS. ROUTLEDGE send us a long set of *The Muses' Library*, which is now transferred to them. The little volumes, published in blue with gold lettering, are of the same size as the series of "Poets and Poetry of the Nineteenth Century" we noticed last week, and they are wonderfully cheap at a shilling, for they contain an abundance not only of choice poetry, but also of choice editing. The modern bookbuyer certainly has great advantages over his predecessor of ten or fifteen years ago; for all the books best worth reading are to be had in an attractive form as well as at a price within the reach of all who care to read. If Messrs. Routledge keep up their recent reputation, they should establish a name for the best sort of popularity.

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

- Hancock (A.), *The Sacrificial Life*, cr. 8vo, 2/6 net.  
Henderson (H. F.), *The Religious Controversies of Scotland*, 8vo, 4/6 net.  
Mortimer (A. G.), *The Last Discourses of our Lord*, 5/ net.  
Novum Testamentum, recensuit I. Wordsworth, Part 2, Fasc. 1, 4to, sewed, 12/8.  
Purchase (G. J.), *The Pathway of the Tempted*, cr. 8vo, 3/6.  
Royal Standard of God's United Kingdom, cr. 8vo, 3/6.  
Saint Peter Fourier, by L. Pingaud, translated by C. W. W., cr. 8vo, 3/.  
Torrance (T.), *The Development of the Christian*, 3/ net.  
Urban VIII., by W. N. Weech, cr. 8vo, 3/6 net.  
Vawdrey (J. C.), *The Meaning of the Doctrine of the Communion of Saints*, cr. 8vo, 2/6 net.  
Whitefield's Journals, edited by W. Wale, cr. 8vo, 3/6 net.

## Law.

- Duckworth (L.), *The Law of Partnership*, 8vo, 3/6 net.  
Robertson (W.) and Porter (C.), *Sanitary Law and Practice*, 8vo, 10/8 net.  
Rothers (C. L.), *The Licensing Act, 1904, with Rules Critically Examined and Explained*, 8vo, 3/6 net.  
Shaw's Local Government Manual, 1905, cr. 8vo, 7/6 net.

## Fine Art and Archaeology.

- Arts and Crafts, Vol. 1, with Portfolio, 4to, 7/6 net.  
Brownell (L. W.), *Photography for the Sportman Naturalist*, cr. 8vo, 8/6 net.  
Dürer (A.), *Drawings*, folio, 7/8 net.  
Heaton (H. A.), *The Brooches of many Nations*, edited by J. P. Bruce, imp. 8vo, 6/ net.  
Jones (Sir Edward Burne-Jones), *Drawings*, folio, 7/6 net.  
Nast (T.), his Period and his Pictures, by A. B. Payne, 8vo, 21/ net.  
Tibet and Nepal, by A. H. S. Landor, 8vo, 20/ net.

## Poetry and the Drama.

- Collingwood (W. G.), *King William the Wanderer, an Old British Saga*, 4to, 2/6 net.  
Dante, *La Divina Commedia*, done into English by E. C. Lowe, 8vo, 7/8 net.  
Nibelungen-lid (The), translated by G. H. Needler, 8/ net.  
Scott (M.), *A Robin's Song, and other Verses*, 2/6 net.

## History and Biography.

- Asakawa (K.), *The Russo-Japanese Conflict*, 8vo, 7/6 net.  
Early Scottish Charters prior to A.D. 1153, collected by Sir A. C. Lawrie, 8vo, 10/ net.  
Garrison (William Lloyd), *A Short Biography of*, by V. Teichertoff and F. Holah, cr. 8vo, 3/6 net.  
Grew (E. S.), *War in the Far East*, Vols. 1 and 2, roy. 8vo, each 7/6 net.  
Jane (L. C.), *The Coming of Parliament: England from 1350 to 1860*, cr. 8vo, 5/.  
Janssen (J.), *History of the German People at the Close of the Middle Ages*, Vols. 7 and 8, translated by A. M. Christie, 8vo, 25/.  
Lee (R. E.), *Recollections and Letters of General R. E. Lee*, royal 8vo, 12/6 net.  
Norton (G.), *Studies in Montaigne; The Early Writings of Montaigne*, 2 vols. cr. 8vo, 12/6 net.  
Pastor (L.), *Acta Inedita Historice Pontificum Romanorum*, 8vo, 10/ net.  
Pritchard (R. M.), *Cardigan Priory in the Olden Days*, imp. 8vo, 10/ net.  
Stevenson (R. L.), *A Record, an Estimate, and a Memorial*, by A. H. Japp, cr. 8vo, 6/ net.

## Geography and Travel.

- Candler (E.), *The Unveiling of Ithaca*, roy. 8vo, 15/ net.  
Cook's Handbook for Egypt and the Sūdān, by E. A. W. Budge, cr. 8vo, 10/.  
Millington (F.), *To Lhasa at Last*, cr. 8vo, 3/6 net.  
Partridge (C.), *Cross River Natives*, 8vo, 12/6 net.

## Sports and Pastimes.

- Green (P.), *What I have Seen while Fishing, and How I have Caught my Fish*, 8vo, 7/6 net.

## Folk-lore.

- Owen (M. A.), *Folk-lore of the Musquaki Indians of North America*, 8vo, 10/6 net.

## Philology.

- Whitley (L.), *A Companion to Greek Studies*, 18/ net.

## Science.

- Ball (Sir R.), *A Popular Guide to the Heavens*, 4to, 15/ net.  
Davison (C.), *A Study of Recent Earthquakes*, cr. 8vo, 6/.  
Haggard (H. B.), *A Gardener's Year*, 8vo, 12/6 net.  
Humphrey (J.), *Materia Medica*, 12mo, 5/ net.  
Macfadden (M. and B.), *Physical Culture for Babies*, 4/6 net.  
McKay (J. S.), *The Preparation and After Treatment of Section Cases*, 8vo, 15/ net.  
Martin (A. J.), *The Sewage Problem*, cr. 8vo, 8/6 net.  
Merrill (G. F.), *A Treatise on Rocks, Rock Weathering, and Soils*, 8vo, 17/ net.  
Metcalf (M. M.), *An Outline of the Theory of Organic Evolution*, 8vo, 10/8 net.  
North (S. H.), *Oil Fuel*, cr. 8vo, 5/ net.  
Owens (E. W.), *The A B C of Compass Adjustment*, 5/ net.  
Scoullar (J.), *The Law of Evolution*, cr. 8vo, 3/6 net.  
Thudicum (G.), *Simple Methods of testing Sewage Effluents*, 12mo, 2/6 net.  
Weismann (A.), *The Evolution Theory*, translated by J. A. and M. R. Thomson, 2 vols. roy. 8vo, 32/ net.

## Juvenile Books.

- Fenwick (E.), *Victor the Chorister*, cr. 8vo, 2/6.  
To Fairyland on a Swing, by Enle, illustrated by A. Woodward, 8vo, 3/6 net.

## General Literature.

- Aish (G.), *Outcasts from Chloë*, cr. 8vo, 3/6.  
Bennett (A.), *Tales of the Five Towns*, cr. 8vo, 6/.  
Church Directory and Almanack, 1905, cr. 8vo, 3/ net.  
Davis (Rebecca H.), *Bits of Gospel*, cr. 8vo, 5/ net.  
Forbes (Lady H.), *The Provincials*, cr. 8vo, 6/.  
Forster (R. H.), *Strained Allegiance*, cr. 8vo, 6/.  
Harris (J. C.), *A Little Union Scout*, cr. 8vo, 3/6.  
Harvey (C. H.), *The Biology of British Politics*, cr. 8vo, 2/6.  
Hazell's Annual for 1905, cr. 8vo, 3/6 net.

- McSpadden (J. W.), *Synopsis of Dickens's Novels*, 2/6 net.  
Martial Career of Conghal, Clairghneach, edited by F. M. MacSweeney, 8vo, 10/8 net.  
Meredith (H.), *Heart of my Heart*, cr. 8vo, 6/.  
Murray (D.), *Museums: their History and their Use*, 3 vols. 8vo, 32/ net.  
Orszy (Baroness), *The Scarlet Pimpernel*, cr. 8vo, 6/.  
Payne (R. J.), *Colonies and Colonial Federations*, 3/6.  
Porritt (N.), *Religion and Health: their Mutual Relationship*, cr. 8vo, 3/6.  
Roberts (M.), *Lady Penelope*, cr. 8vo, 6/.  
Walker (C. Forestier-), *The Doll's Dance*, cr. 8vo, 6/.  
Yorke (C.), *Olive Kinsella*, cr. 8vo, 6/.

## FOREIGN.

## Theology.

- Barge (H.), *Andreas Bodenstein v. Karlstadt*, Part 1, 10m.  
Soden (H. v.), *Urchristliche Literaturgeschichte*, 2m. 50.

## Fine Art and Archaeology.

- Asselineau (C.), *L'Enfer du Bibliophile: Pointes Séches de L. Lebègue*, 40fr.  
Doigneau (A.), *Nos Ancêtres Primitifs*, 5fr.

## Bibliography.

- Bédier (J.) et Roques (M.), *Bibliographie des Travaux de Gaston Paris*, 5fr.

## History and Biography.

- Bourrilly (V. L.), *Guillaume du Bellay, 1491-1543*, 10fr.  
Schoen (H.), *Hermann Sudermann*, 3fr. 50.  
Strauss (M.), *Le Seigneur des Mouches*, 3fr. 50.

## Geography and Travel.

- Castel (P.), *Tébessa*, 2 vols., 18fr.  
Doumer (P.), *L'Indo-Chine Française: Souvenirs*, 10fr.

## Philology.

- Mélanges de Philologie offerts à F. Brunot, 20fr.

## General Literature.

- Comminges (Comte de), *L'Élection Sentimentale*, 3fr. 50.  
Gavet (A.), *La Destruction de la Patrie*, 3fr.  
Gleason (R.), *Le Cœur de François Rémy*, 3fr. 50.  
Lemonnier (C.), *Le Droit au Bonheur*, 3fr. 50.  
Opale, *Princesse Helga*, 3fr. 50.  
Rochefoucauld (G. de la), *L'Amant et le Médecin*, 3fr. 50.  
Sangnier (M.), *L'Esprit Démocratique*, 3fr. 50.  
Strylenski (C.), *Soirées du Stendhal Club*, 3fr. 50.  
Tineau (L. de), *La Valise Diplomatique*, 3fr. 50.  
Turique (J. B. de), *Mon Papa*, 3fr. 50.  
Vigneim (H.), *Double Jeu*, 3fr. 50.  
Wiat (H. C. de), *La Cité Ardente*, 3fr. 50.

## THE INCORPORATED ASSOCIATION OF HEAD MASTERS.

THE annual meeting of the Incorporated Association of Head Masters was held on January 11th and 12th, at the Guildhall, the Rev. James Went (Leicester), the President, in the chair. The attendance was much larger and the proceedings were brisker than usual.

The President, in the course of his address, regretted that secondary education was limping languidly in the rear of elementary education, buildings and appliances which would not be tolerated for elementary schools being still considered sufficiently good for secondary education purposes. The indifference, however, to the welfare of secondary schools was now breaking down. Such schools would certainly have to be established without delay in many places. A number of endowed schools were situated in villages where they were not wanted. These would probably be removed to districts where they were needed. The experiment of educating pupil-teachers in secondary schools was interesting, and many of the larger education committees were giving it a fair trial. If the plan was not universally adopted it would be because the local committees were disinclined to spend money on training pupil-teachers who not improbably, when their training was over, would seek employment with some other authority. The cost of the training of pupil-teachers should be defrayed from the national Exchequer, but at present it was useless to hope for increased grants for this purpose. As to the new regulations for secondary schools—the most striking fact was the calm with which they had been received. The average grant under them would not much exceed 3l. per caput, the loss to schools of the A type being very serious. It was difficult to see why the Board of Education had pointedly ignored the University Local Examinations. They ought to be used as a part of the machinery for estimating the efficiency of the schools. Inspection was one thing, examination was another, and without an examination it was possible for even the ablest inspector to form wrong impressions. What was wanted was "freedom, variety, and

elasticity." Nothing in the nature of a code ought to be imposed, but the recently issued regulations of the Board of Education with regard to English and Latin suggested that they were in danger of losing their freedom. He concluded by proposing a cordial vote of thanks to the outgoing President, Canon G. C. Bell.

Dr. W. H. D. Rouse (Cambridge) moved:—

"That this Association regards the new regulations for secondary schools with satisfaction in general, but regrets that the Board of Education does not provide for (a) the calculation of grants upon terminal attendance, (b) the recognition of (1) advanced courses to follow upon, and (2) of preparatory courses to precede the existing four-year course, and (c) ensuring comparative freedom of curricula to schools satisfying certain tests of a higher liberal education."

The resolution, with the exception of the portion relating to preparatory courses, which was omitted on the motion of Mr. Reith (Halifax), was carried, together with a rider moved by Mr. T. Varley (Winchester) protesting against the reduction of the grants hitherto available for schools of the A type, and a cryptic addition, moved by Mr. R. W. Hinton (West Hampstead), asking the Board of Education to provide for

"an elastic percentage division of the whole school time when prescribing for groups of subjects, in place of the existing rigid minima of hours or periods in each week."

The Rev. R. D. Swallow dealt with the subject of school "leaving" certificates, and moved:—

"(1) That this Association desires (a) that all University authorities in England should co-operate in establishing a general system of school certificates; (b) that the Board of Education should appoint a board of control for the purpose of correlating the proposals of such authorities; (c) that there should be no classification of successful candidates, but that marks of distinction should be given in the several subjects to such pupils as are worthy of special notice; (d) that periodical inspection of a school should form a condition of the grant of certificates to its pupils, and that the report of such inspection should be taken into consideration by the examiners for certificates. (2) That the Association deprecates the division of the work between, and the system of dual marking by, external and internal examiners, provided always that the examining body takes sufficient measures to recognize the curriculum of the school examined and to set papers suitable thereto."

The resolutions were carried, with the exception of part c of the first, for which was substituted, by a very small majority, an amendment, moved by the Rev. H. A. Dalton (Felsted), asking for "a division of successful candidates into a first and second class" in addition to marks of distinction.

Canon Bell moved the adoption of the recommendations of a joint conference of head and assistant masters with regard to salaries, pensions, and notices to terminate appointments. Objections were raised on the ground that the Assistant Masters' Association were agitating for periodic automatic increases of salary, which should not require the assent of the head master, as arranged at the Conference. Ultimately it was by a majority decided to adopt the recommendations as passed by the Conference, and the Council was instructed to consider what further action could be taken. Canon Bell also explained what progress had been made with the proposed college of secondary teachers, and the Council was empowered to negotiate respecting conditions of federation.

The Rev. J. A. Nairn (Merchant Taylors') presented a report on the work of the Empire League, to which 350 schools are now affiliated.

The remainder of the first sitting was devoted to the discussion of the reconstitution of the Council. A vigorous opposition was offered to the proposal to elect four vice-presidents from among past presidents and past officers, on the ground that, inasmuch as four co-optative members are elected in addition, there was a danger that the Association would be ruled by men who were no longer acting head masters.

Though it was felt that the objectors were treated with unnecessary acrimony by the Secretary, the Rev. R. D. Swallow, the amended constitution was ultimately passed *in toto*.

At the second sitting the same gentleman opened a discussion on compulsory Greek at the Universities, and moved:—

"(1) That in the opinion of this Association it is desirable that the Universities should institute a twofold entrance examination (a) for candidates proceeding to degrees in art in general, as at present, with a higher standard in literary subjects; (b) for candidates proceeding to degrees in mathematics and science, with a modern language substituted for Greek. (2) That the provision for papers in English and history, and for the omission of Paley's 'Evidences' from the Cambridge Previous Examination, as laid down in the first report of the Cambridge Studies Syndicate, should be insisted upon in examinations under both (a) and (b) above. (3) That a new degree in mathematics and science should be instituted, differing in title from the degree in arts, but of precisely the same University standing."

He believed that the Cambridge Syndicate was appointed in consequence of an open letter from the Chancellor of the University, stating that unless the supposed mediæval character of the education afforded by the University were brought into more close connexion with modern thought, it would be impossible for him to secure financial aid for Cambridge at a time of great stress. He could conceive of nothing more mischievous than for the Universities to allow their schemes of education to be affected by the impressions and fancies of millionaires, whose judgment he mistrusted even more than the opinion of the man in the street. He acquitted the Syndicate of any charge of time-serving, but thought they might have been influenced by the atmospheric conditions in which they dealt with the matter. He had not the slightest doubt that if the report of the Syndicate became the law of the University, Greek would in ten years be dropped almost altogether in all but a few public schools. The work of the great revival of learning would be undone. Neither as a religious nation nor as a cultivated nation could we afford the proposed change.

Several amendments were proposed. Mr. W. F. Blaxter (Warminster) asked the meeting to support the Syndicate. The object of the resolutions was to detach from the opposition to compulsory Greek its most determined opponents by throwing a sop to science and mathematical men. The Rev. J. A. Nairn (Merchant Taylors') proposed that the Association should

"strongly deprecate the proposal to provide an alternative to Greek in the case of students other than those proceeding to honours degrees in mathematics or science."

The Rev. A. F. Rutty (Leatherhead) moved that

"it is not desirable that candidates proceeding to any degree at the older Universities should be allowed to substitute a modern language for Greek."

The Rev. Dr. W. H. Flecker (Cheltenham) thought that Greek should be compulsory on all candidates for honours, but not on passmen, and brought forward an amendment to that effect.

Before the voting took place Prebendary Moss (Shrewsbury) explained the attitude of the Head Masters' Conference. It was the view of that organization that the old universities should be as catholic in their teaching as they reasonably could, and that schools in which Greek was not taught should be brought into closer relations with them. There was no need, however, to introduce a change which would bring chaos into the classical schools. The Head Masters' Conference would do its utmost to thwart the scheme of the Cambridge Syndicate, as they believed it would drive Greek ultimately out of the schools. The amendments were all rejected, and the resolutions, with a slight addition to the first, to the effect that the examination in a modern language should include

translation at sight, composition, and an oral test, were carried, the first two by a large, the third by a small, majority.

A brief debate took place on resolutions dealing with the education of intending pupil-teachers, and it was resolved (1) that this Association cordially approves of the proposal of the Board of Education that candidates for pupil-teacherships in public elementary schools should receive a substantial portion of their education in a public secondary school (moved by Mr. J. Hitchcock, Southend). (2) That this Association further considers it desirable that as many recruits as possible for pupil-teacherships should be obtained from the ranks of ordinary pupils of endowed secondary schools (on the proposition of the Rev. E. F. M. McCarthy, Birmingham). (3) That in order to effect the latter purpose, the salaries of assistant teachers in elementary schools should be considerably increased (on the motion of Mr. C. H. Gore, Hull).

A discussion on 'The Teaching of Geometry,' opened by Mr. Montague Jones, terminated the proceedings.

#### 'PALIO AND PONTE.'

Perugia, January 9th, 1905.

THE notice of my 'Palio and Ponte,' which appeared in your issue of December 31st, has only just reached me; and I hasten to beg you to permit me to join issue with your reviewer on one or two of his statements.

In the first place, then, your reviewer makes me say what I never dreamed of saying. Speaking of the *giuoco del ponte*, he writes thus:—

"It is curious to read that well into the eighteenth century certain breaches of the rules were punished with 'two turns of the cord,' that is, in plain English, the rack."

The allusion is, I take it, to p. 124 of my book, where I state that, for a certain specified breach of the rules, the penalty was *due tratti di fune*. Now, to translate *due tratti di fune*, "two turns of the cord," not only begs the whole question, but contradicts by implication my subsequent comment: "The strappado was no joking matter."

I presume that no one who understands Italian, even passably, will dispute that, when the torture of the rope is in question, *colla*, *corda*, and *fune* are three interchangeable and synonymous terms. Indeed, it is quite impossible to deny this fact, unless it is desired to impugn the authority of the Della Cruscani. The verbs *funire* and *cordare* are, of course, non-existent; but there is a verb *collare*, which is thus defined: "Tormentare con fune, colle braccia legate dietro, sospendendo, e dando de' tratti." The expression *tratto di corda* or *tratto di fune* is defined as "Sorta di pena che si dava ai rei col lasciar scorrere senza punto di ritegno che è legato alla fune." This is clearly the strappado, not the rack.

If the dictionaries are not conclusive, let your reviewer read any old chronicle, e.g., Muratori, 'R. I. S.', xv. 173, or (if he prefers documentary evidence) the documents published in the 'Arch. Stor. It.' vol. x., touching the torture of Francesco Burlamacchi, who was "stripped, bound, and pulled up" by the rope—*spogliato, legato, ed alato*.

A larger question is raised by your reviewer's *ipse dixit* that my remark that "at the dawn of the Communal era the institutions of Italy were soaked and permeated by feudalism" is "a statement which every student of Italian history will know to be absurdly exaggerated."

If the opinions of such eminent and well-known historians as Pasquale Villari, Francesco Lanzani, and Giuseppe Rondoni do not weigh with your reviewer, I can certainly never hope to convince him. I trust, however, that he will observe that my statement is qualified by the words "at the dawn of the Communal era." Will he deny, for example, that when the *popolo*



of Milan first began the battle for freedom, Italy was entirely feudal? \* How does he explain Prof. Villari's assertion that "a poco a poco la forma di tutta la società del Medio Evo divenne feudale," and that which follows? †

Personally, the longer I study the history of the mediæval communes, the more disposed I am to believe that the qualification above referred to was unnecessary. I do not, of course, deny that, as far as the internal life of the communes is concerned, feudalism died early; but, on the other hand, I maintain that they themselves became great feudatories, ‡ and that their relations with the seigniors and towns which they conquered remained almost purely feudal even to the end. Enough to prove this the records of the submissions (*codici delle sommissioni, instrumentarii, &c.*) contained among the archives of nearly every Italian city; while as M. A. Mignati has shown us, in her 'Sketches of the Historical Past of Italy,' feudalism, in its most revolting forms, existed in some parts of the Peninsula almost up to our own day.

Whether *Francesi* should be translated "Frank" or "French" is an old question between your reviewer and myself. Personally I prefer to be honest with the author I am translating, and not to make him say what he never said.

WILLIAM HEYWOOD.

\* \* \* Mr. Heywood's letter reaches us too late for our reviewer to see it in print, but he will reply next week.

#### 'MOTHER GOOSE'S MELODY.'

In thanking you for your indulgent notice of this little book, will you allow me to state, in justice to the publisher, Mr. A. H. Bullen, that the facsimile is quite accurate, and that I am solely responsible for the error relating to the word "hent" in the Notes, p. 12? It arose from the fact that I was necessarily deprived of the use of the unique original while it was in the photographer's hands, and that in writing the 'Notes' I was compelled to make use of Isaiah Thomas's American issue, which I too hastily assumed to be an exact reprint of Newbery's edition. It seems, however, that in the case you note the word "hent" was misprinted "mend," and thus the mistake arose. I must make my apologies to Mother Goose for accusing her of error.

I may add that, since the book was published, I have come into possession of a copy of apparently the earliest extant edition of Robert Samber's translation of Perrault's 'Mother Goose's Tales.' The title-page, faced by the usual frontispiece, runs as follows:—

HISTORIES, | or | TALES | of | PASTED Times. | With | Morals. | Written | In French | by M. Perrault, | And Englished by R. S. Gent. | The Fourth Edition, Corrected. | With Cuts to every Tale. | London: | Printed for James Hodges, at the Looking-Glass, facing St. Magnus Church, London- | Bridge. 1750. | [Price bound 1s. 6d.]

W. F. PRIDEAUX.

#### SILCHESTER.

4, Temple Road, Hornsey, N.

THE interesting communication from Mr. F. Haverfield on the subject of Henry of Huntingdon's dependence upon Geoffrey of Monmouth, which appeared in *The Athenæum* of April 6th, 1901, and which specially dealt with the equation of Cair Seigeint with Silchester, has been happily followed up by an article on Silchester itself from the same pen in the current number of *The English Historical Review*. In this article Mr. Haverfield makes the statement that the Roman name of Silchester does not appear in

twelfth-century literature; but I think this is an oversight, and I beg leave to suggest that "Galabes," which is mentioned three times by Geoffrey, is really the name that Mr. Haverfield seeks. It occurs twice in the Vaticination of Merlin, the prophet of Vortigern (VII. iii.), the second time in connexion with the rocks of the Gewisseans; and once in the 'Historia' proper (VIII. x.), where, again, we find the same people connected with it. I believe that "Galabes," word for word, is the celebrated Calleva, or Gallewa Atrebatum, as it is spelt and described in eighth, ninth, and tenth century MSS. of the 'Itinerarium Antonini Augusti,' Iter vii., edd. Pinder and Parthey, 1848, p. 228.

Arthur and Constantine are said to have been crowned at Silchester. Ambrose and Uthyr and Vortigern are reported to have been closely connected with Hampshire: the first-named fought a battle, according to Nennius, at Wallop, and it is said that he died at Winchester; while the last-named is said to have been "consul" of the Gewisseans (VI. vi.). Moreover, an Octavius, which is Galfridian Latin for "Eudaf," a British king whom the Welsh genealogists make out to be a near relative of the Constantine referred to just now, is said by Geoffrey to have been "dux" of the Gewisseans in the time of Gratian and Valentinian (V. viii.). The Gewisseans of Geoffrey are, of course, the "Giucoys" of the tenth-century 'Annales Cambrie,' and the "Geguis" of the ninth-century 'Gesta Alfredi' of Asseri; and these forms correspond to the seventh and eighth century Guissi or Geuissæ of the Venerable Bede, who says: (Guissi) "id est occidentales Saxones qui essent in Venta civitate" ('H. E.,' IV. xv. p. 236). But no scholar of the historical school of Freeman could, I presume, be brought to admit that any Saxons were settled peacefully in Britain before A.D. 449, nor that the Saxon shore was called so for any other reason than that it was the business of its Count to keep the Saxons off it.

A. ANSCOMBE.

#### 'HYPNEROTOMACHIA POLIPHILI.'

January 5th, 1905.

MAY I call the attention of your reviewer to the account of this famous book and its author given in Fontanini's 'Biblioteca dell'Eloquenza Italiana'? My copy is the edition of 1803, containing Forcellini's preface and the notes and corrections of Apostolo Zeno. Reference to it shows that before 1750 nearly all the information contained in the review was well known. On some points it enables corrections to be made. Zeno personally ascertained that Francesco Colonna died July, 1527 (not 1525), and gives an extract from an inscription in a copy of the 'Hypnerotomachia' in the Library of the Dominicans at SS. Giovanni e Paolo to prove that the authorship was known during his lifetime. Fontanini had refused to believe that Francesco could have been a Dominican friar in Venice, and Zeno refutes him with much warmth. Zeno also asserts that Lionardo Crasso, who bore the expense of publication, was settled in Venice, where he had the title of *protonotario*, and in 1514 received an annual grant of 200 ducats, to be levied on confiscated goods, in recognition of his services during a rebellion. There does not seem any evidence that Crasso proved himself "an eminent patron of art and letters" in any other case than the publication of the 'Hypnerotomachia.'

As to the derivation of "Poliphilus," Zeno attributes that from *πολύφιλος* (which he accentuates correctly) to Bernardo Moneta. It is quite obvious that the derivation can only be accepted on the assumption that Francesco's Greek was shaky. It should be *πολύφίλος*. The derivation from *πολύφιλος*, even though it involves the use of *i* instead of *y* (cp. Ippolita = Hippolyta), is much more probable.

In conclusion, I should like to ask whether the spacing of the colophon and title are correct.

I have not the original before me, but Fontanini reads in the colophon "amore lorulis" as two words, presumably in apposition, and "sane quamdigna" in the title. It is difficult to accept *amorelorulis*, but there can be no doubt that *sanequam* is the correct reading.

W. C. F. ANDERSON.

\* \* \* According to the spacing the Latin given above might in each case represent one word or two.

#### 'THE HISTORY OF WEXFORD.'

In what Dr. Perceval Wright states concerning the prospectus of the fourth volume of Capt. Hore's 'History of Wexford' he is quite correct; but he does not do justice to the reason which he has had given him for the rise in the price of the book—viz., that this volume is almost twice the size of the others, and costs more than twice as much to produce. The fourth volume could have been issued, justifiably, in two parts, at 20s. each; but it has been considered, in the interests of uniformity and of the subscribers' tastes, better to issue it as one thick volume, with the price doubled. A statement to this effect has been issued to the subscribers, who have accepted it as reasonable.

ELLIOT STOCK.

#### Literary Gossip.

WE are authorized to state that the whole of the shares which the late Lord Hardwicke held in *The Saturday Review*, carrying with them a controlling interest, have been acquired by Mr. Gervase Beckett (who is the principal holder) and Mr. Harold Hodge. We are glad to learn that no change is contemplated in the general policy of the *Review*. Various developments are expected, but it will retain its traditionally independent and critical tone.

*The Cornhill Magazine* for February includes an account of 'The Lungs of the House of Commons,' by Mr. H. W. Lucy. Mr. Maurice Church, in 'A Russian Napoleon,' recounts the career of Suворoff. Mr. F. T. Bullen contributes a second West Indian article on 'Kingston, Jamaica'; while Judge Prowse describes life in 'Old-Time Newfoundland.' 'Climbing the (Joint-Stock) Tree,' by George Yard, deals with the chances offered to young men by modern commercial conditions. In 'Some Recollections of Active Service,' Major-General T. Maunsell gives his experiences in the Crimea. Mr. W. A. Shenstone, F.R.S., writes 'On Weighing Atoms,' and L. H. contributes some verse on 'Sylvester Eve.'

MR. ALFRED NOYES has a poem in the February *Blackwood* entitled 'Nelson's Year.' The number also contains an article on 'The Marriage Bond.' Among other contributions are 'The War in the Far East,' by "O"; 'A Study of the Russo-Japanese War: The Land Campaign,' by Chasseur; 'The Rawhide,' by Mr. Edward Stewart White; and 'Mrs. John Hunter, the Surgeon's Wife,' by Flora Masson.

AMONG Mr. Murray's new announcements are 'The Military Life of H.R.H. the Duke of Cambridge,' by Col. Willoughby Verner, assisted by Capt. Erasmus D. Parker; 'Further Memories of the Whig Party (1807-21),' by the third Lord Holland, edited by Lord Stavordale; and 'Memories,' by the Rev. Frederick Meyrick, of life at Oxford, on the Continent, and elsewhere. In 'Notes from a Diary (1896-1901),' Sir

\* Compare Lanzani, 'Storia dei Comuni Italiani dalle Origini al 1313,' and especially lib. II. cap. II.

† I primi due secoli della Storia di Firenze (second edition), vol. I. p. 27.

‡ See Rondoni, 'Sena Vetue,' p. 2, and Lanzani, *op. cit.*, p. 91.



M. E. Grant-Duff will continue his store of reflections and good stories; and the 'Hatzfeldt Letters,' written by Count Paul Hatzfeldt to his wife from the Prussian headquarters, 1870-1, and translated from the French by Mr. J. L. Bashford, are sure to attract attention.

SEVERAL recent essays and magazine articles on Magna Charta emphasize the fact that no commentary on the Great Charter has appeared since 1829, when Richard Thomson, in his 'Historical Essay,' made the first serious attempt to bring up to date the commentary contained in Coke's 'Second Institute.' Messrs. MacLehose & Sons will publish early next month for Dr. W. S. McKechnie, of Glasgow University, a work which claims to fill this gap in historical literature. His book, 'Magna Carta: a Commentary on the Great Charter of John,' has been several years in preparation, and will comprise an exhaustive commentary on the sixty-three chapters of the Charter, preceded by an introduction which treats of its historical antecedents and consequences, and contains an analysis of its contents, with an account of various versions and editions.

MR. J. A. STEWART, Whyte's Professor of Moral Philosophy at Oxford, will publish shortly, with Messrs. Macmillan & Co., a translation of the 'Myths' of Plato, with introductory and other observations.

THE same firm have in hand for early publication an historical novel by Mr. Alfred T. Sheppard, entitled 'The Red Cravat.' The scene is laid in Prussia and Saxony during the reign of Frederick William I., the master of the Potsdam giants. The hero and heroine are English, but some of the characters were prominent figures in their day at the Prussian Court.

THE Walter Scott Publishing Company are issuing the new novel which Victoria Cross is advertising. It is a story of Anglo-Pathan love and life in India, and the heroine is an English officer's daughter. The book will be called 'Life of my Heart,' and will be out on February 14th.

MR. HORACE VACHELL, the author of 'Brothers,' has just completed a new novel dealing exclusively with school life. The scene is laid at Harrow, and the title of the novel is 'The Hill.' It will be published by Mr. Murray in the course of a few weeks.

MRS. ELIZABETH ROBINS PENNELL writes concerning our notice of 'My Cookery Books' last week:—

"Even your amiable reviewer leaves me reluctant to take from my first Apicius its 'pride of place.' The happy bibliophile who owned my copy before it came into my possession may have been a little too optimistic when he gave the date as 'about 1486.' But Vicaire describes this edition from the press of Bernardinus de Vitalibus as in all likelihood earlier than the Milan edition of 1498, and in this Vicaire is only accepting the opinion of Brunet. With these two authorities, to whom Panzer and Hain were not unknown, I would not venture to disagree. So I must still value this edition as the earliest cookery book in my collection—earlier than my 1498 Apicius, the first published with a date. 'Sheets' in the description of it, of course, should have been leaves, an error overlooked in the proofs, which I regret the more because my book was issued by Messrs. Houghton & Mifflin in a very

limited edition, and will not be reprinted, so that I shall have no chance to correct it."

THE sensational articles in a Paris journal on the alleged designs of the Japanese in Indo-China are palpably intended to revive the theory of a Yellow Peril. Viscount Hayashi, when asked his opinion on the matter, told an interviewer that it had been very aptly called "the Yellow Peril Bogey." The credit of originating this telling phrase belongs to Sir James Knowles, who gave this title to the article Mr. Demetrius Boulger contributed to *The Nineteenth Century* of January, 1904.

LAST month over 200,000 of Dickens's books were sold in England, and "The Dickens Fellowship," which has now more than 6,000 members, is publishing this month a new magazine, *The Dickensian*, which is to be devoted solely to the novelist and his works. Mr. B. W. Matz, to whom it may fairly be said that the Fellowship owes its existence, is the editor. The first number will contain an article by Mr. Percy Fitzgerald on 'Scott and Dickens,' and another on 'F. G. Kitton,' by Mr. Arthur Waugh. *The Dickensian* will appear monthly, and cost threepence.

THE British Academy are celebrating the tercentenary of 'Don Quixote' by a meeting next Wednesday, at which Mr. Fitzmaurice-Kelly will deliver an address on 'Cervantes in England.'

*Temple Bar* for February will contain a paper on 'Wordsworth in Somerset,' by Miss Esther H. Moorhouse. Mr. Robert Bowman describes 'Some Russian Types and Scenes'; the Rev. S. C. Watkins contributes a sonnet on 'Winter Sunshine'; and Mrs. Edmund Gosse analyzes 'The Pleasures of Ignorance.'

THE February number of *Macmillan's Magazine* contains an article on the humours of travel, 'From Tangier to Morocco'; Mr. Frederick Payler criticizes the proposal of the Lord Chief Justice to increase the number of judges, and so relieve the congestion of business at the Law Courts; the Rev. William Greswell writes on 'The Study of Colonial History at Oxford,' with special reference to the recent endowment by Mr. Beit; Dr. W. H. S. Aubrey on 'The Modern Trade of Politics,' and Mr. Martin Hardie on 'Art and the Athlete'; while 'Sainte-Beuve' is discussed by Mr. H. C. Macdowall.

WE are sorry to notice the death of Mr. Charles John Clay on Monday last, aged seventy-seven. Mr. Clay had been associated for many years with the Cambridge University Press. He was senior member of the firm that bears his name, and was the University printer from 1854 to 1894. He took his degree as third classic at Trinity College, Cambridge, in 1850, and did good service in connexion with the municipal life of the town. His geniality endeared him to many friends, and the younger generation looked up to him as a model of the old school.

FROM Vienna the death is reported of Miss Emily Gerard (Madame de Laszowski) in her fifty-sixth year. She was Scotch by descent, and going to Tyrol to study, married an Austrian. She is, perhaps, not so well known in the literary world as her sister

Miss Dorothea Gerard, with whom she collaborated successfully in 'Reata' and other novels; but she was herself a capable novelist, with an excellent gift for telling a story. She described such a marriage as her own in 'A Foreigner' (1896), and her studies of international society were always of interest. She also wrote a good deal on German literature.

THE extensive library of the Marquis of Anglesey, removed from Beau-Desert, Staffordshire, and to be sold at Messrs. Christie's on Wednesday and Thursday next, contains the books usually to be found in a country gentleman's library formed during the earlier part of the last century. There are few rare books, and probably the section which will attract most attention is the series of lots of late seventeenth and early eighteenth century plays. They are bound up in eight volumes, each comprising from eight to ten plays; the majority of the plays are first editions, in which form many of them are rare. Some of the volumes of military history and costume are scarce.

*The Literary World* of Boston, which has been published for thirty years as a fortnightly, has now been taken over by the Critic Company of New York, and merged with *The Critic*, now a monthly periodical, but itself originally issued every other week.

AMONGST the contents of *The Critic* during 1905 will be three papers by Miss Elizabeth R. Chapman, embodying her 'Talks with Tennyson,' and some unpublished letters from Chopin, translated from the French and edited by the Marquise de St. Maurice.

THE editorial staff of the *Frankfurter Zeitung* has suffered a heavy loss by the death, in his thirty-ninth year, of Friedrich Wellmann. He joined the staff of the paper in 1897, and his thorough knowledge of the political conditions of South Germany soon led to his appointment as one of the editors. He was a thorough democrat, and took a deep interest in the condition of the working classes, so that his premature death is widely regretted.

BJÖRNSSON, who is at present residing at Rome, is completing a large novel.

ONE of the best German private libraries, which was the property of the well-known "Goethe-forscher," Herr Michael Bernays, has been sold to Chicago for 600,000 dols.

## SCIENCE

*Tabou et Totemisme à Madagascar.* Par Arnold van Gennep. (Paris, Leroux.)

M. ARNOLD VAN GENNEP has written a very diligent, conscientious, and cautious work on what is reported about the institution of tabu in Madagascar, and about possible traces of totemism in that island. As the natives are "in a very advanced stage of social evolution," totemism is about the last thing we can expect to find in Madagascar. They have kings, nobles, middle class (*roturiers*), and slaves, and their clans are reported to be endogamous, while descent is reckoned in the male line. Even some of their vices, if correctly reported, are such as real savages cannot possibly practise. Tabus, or *fady*, "rule the court, the camp, the grove," and M. van Gennep

produces a vast collection of cases of *fady*. Many, peculiar to noble houses, exactly correspond to the *geasas* of Irish kings in 'The Book of Rights,' or to the tabus on the Sinclairs and other Scotch families not to wear green, not to cross the Ord on a Tuesday, and so forth. Scores are just such superstitions as *The Spectator* found in a country family—not to open an umbrella within doors, and that kind of world-wide nonsense. Some involve civil penalties. For leaning on another man's bed, says Mr. Little, the Bara pays an ox, or is shot; also for stepping over a man who is lying on the ground, or for drinking out of his cup. There are things that a man will risk doing if he thinks he has *hasina* enough: that is power, answering to *mana* or *wakan*. Contagion, *tehina*, and *hasina* are the basis of many tabus.

Tabus connected with animals and plants are common, and such tabus are part of totemism. But whether they are survivals of totemism or germs of totemism (which surely cannot arise in "a very advanced stage of social evolution"!), or whether they are wholly unconnected with totemism, M. van Gennep does not decide. Various myths, of no historical value as evidence, are in circulation to explain the tabus concerning animals.

Thus the creature may be styled the parent or brother of the human group which holds him *fady*. This is the most common totemic myth; but groups are not shown to be usually named after their *fady* animal, or to marry only outside their group; they have no special word answering to "totem" for such animals; these creatures are not their protectors; there are no initiatory totemic rites, and no blazons of the totemic animal. Still, there is a myth of descent from the beast, or, by way of early rationalism, from a man metamorphosed into that bestial form, while another myth speaks of reincarnation of dead ancestors in that shape, or, as in North-West America among advanced tribes, the animal has merely done a good turn to a member of the family to whom he is *fady*. Similar myths occur among genuine totemists, especially the fable of descent from the animal; and this looks like a survival of totemism, though M. van Gennep justly objects to the modern abuse of that term. The facts about the existence of exogamy do not seem to have been closely studied, and we can only say that if the people were once true totemists, the traces thereof are indistinct. M. van Gennep, like Dr. E. B. Tylor, uses "totem" only in the sense of the hereditary name giving animal or other object of the kin, not confusing it with the *nyarong*, *nagual*, *yumbai*, or other protective object of the individual, or with the object for which magical societies work magic. He does not see how, on what he gives as Mr. Frazer's theory, a primal habit of doing magic for an animal (as the totem animal or other object among the Arunta) could lead to belief in a connexion of kinship with or descent from the thing.

M. van Gennep says that Mr. Haddon derives totemic names from such surnames as "Eaters of Turtle," and that his theory is "reprise par A. Lang" in 'Social Origins.' On consulting that work, we find that the author says, "It is conceivable that fishers

might come to be called Crab-men or Lobster-men by their neighbours." He does not say "Crab-Eaters" or "Lobster-Eaters." He

"does not think that the derivation of totem names from special articles of food can ever have been common.....Kindreds, to be sure, are now named, not from what they eat, but from what they do not eat,"

and he adds that Mr. Haddon's theory leaves it dark why a man who eats turtle (among other things) may not marry a woman who partakes of the same delicacy, while he doubts whether men of one group, at such a very early period, would barter their turtle for some one else's kangaroo, and so come to be called "the Turtle men." M. van Gennep can hardly have understood the passages in which these and other criticisms of Mr. Haddon's theory are offered, though, of course, it is not impossible that men might be called kangaroo men from an animal which they pursued with special skill. Dr. Howitt finds that individuals among the Yuni tribe "receive names like Bunjil-barlajan (platypus), from their skill in spearing that animal" ('Native Tribes of South-East Australia,' p. 738).

We must again recommend M. van Gennep's excellent work, replete with statements and references, and marked by critical acuteness and common sense.

#### SOCIETIES.

GEOLOGICAL.—Jan. 4.—Dr. J. E. Marr, President, in the chair.—Mr. O. H. Evans and Dr. A. Wolle-mann were elected Fellows.—Messrs H. W. Monckton and H. Bauerman were elected auditors of the Society's accounts for the preceding year.—The following communications were read: 'The Marine Beds in the Coal-Measures of North Staffordshire,' by Mr. J. T. Stobbs, with notes on their palaeontology by Dr. Wheelton Hind, and 'The Geology of Cyprus,' by Mr. C. V. Bellamy, with contributions by Mr. A. J. Jukes-Browne.

SOCIETY OF ANTIQUARIES.—Jan. 12.—Lord Avebury, President, in the chair.—This being an evening appointed for the election of Fellows, no papers were read. Mr. J. Bilson exhibited and presented an illuminated roll of arms, containing 439 shields, executed apparently about 1530.—Dr. Fowler exhibited and presented a medieval English pax of latten or bronze of a date circa 1500.—Mr. Brownlow R. C. Tower exhibited a number of objects of pottery, iron, &c., found in a hole in the tower of Elsemere Church, Salop.—Mrs. Peyton Mackeson, through Mr. E. E. Street, exhibited a two-handled leather mug of the eighteenth century, inscribed "God speede the Plow and Mistress and Master Plowman Cowman Dayman and Tasker. God save the King."—The following were elected Fellows: Archdeacon Barber and Messrs E. S. M. Perowne, C. R. Haines, J. C. Bridge, Mus.Doc., W. F. Irvine, R. Jones, M.D., H. Sands, W. H. Brierley, H. Thackeray Turner, W. R. Lethaby, W. H. Wing, V. B. Crowthey-Beynon, Joshua J. Foster, and P. B. Ficklin.

ENTOMOLOGICAL.—Jan. 18.—Annual Meeting.—Prof. E. B. Poulton, President, in the chair.—After an abstract of the Treasurer's accounts, showing a good balance in the Society's favour, had been read by one of the auditors, Mr. Herbert Goss, one of the secretaries, read the Report of the Council.—It was announced that the following had been elected officers and Council for the session 1905-6: President, Mr. F. Merrifield; Treasurer, Mr. A. H. Jones; Secretaries, Mr. H. Rowland-Brown and Commander J. J. Walker; Librarian, Mr. G. C. Champion; other Members of Council, Mr. G. J. Arrow, Lieut.-Col. C. Blugham, Dr. T. A. Chapman, Mr. J. E. Collin, Dr. F. A. Dixey, Mr. H. C. J. Bruce, Mr. H. Goss, Mr. W. J. Lucas, Prof. E. B. Poulton, Mr. L. B. Prout, Mr. E. Saunders, and Col. J. W. Yerrbury.—The President referred to the loss sustained by the Society by the deaths of the Treasurer, Mr. R. McLachlan, Mr. C. G. Barrett, and other entomologists. He then delivered an address, in which he discussed the part played by the study of insects in the great controversy on the question, "Are acquired

characters hereditary?" He argued that the decision whether Lamarck's theory of the causes of evolution is or is not founded on a mistaken assumption largely depends upon evidence supplied by the insect world, and finally concluded that the whole body of facts strongly supports Weismann's conclusions. At the end of his address the President urged that the study of insects is essential for the elucidation of problems of the widest interest and the deepest significance.

METEOROLOGICAL.—Jan. 18.—Annual Meeting.—Capt. D. Wilson-Barker, President, in the chair.—The Council in their Report referred to the honour which the Prince of Wales had conferred upon the Society by consenting to become its Patron. The work in connexion with the exploration of the upper atmosphere had been continued. During the summer the Admiralty placed at the disposal of the Kite Committee H.M.S. Seahorse for the purpose of carrying on the kite observations off Oran under the direction of Mr. Dines. The average height attained was about one mile.—The President delivered an address on 'The Connexion of Meteorology with other Sciences.'—Mr. Richard Bentley was elected President for the ensuing year.

PHILOLOGICAL.—Jan. 13.—Prof. I. Gollancz in the chair.—Mr. Hessels read a paper on 'Medieval Latin and Anglo-Saxon Glossaries.' He showed that those who alphabetized the glosses occasionally entered glosses twice or three times in their collections, first in their correct form, and a second or third time corruptly. For instance, the Leiden Glossary (which he is editing for the Syndics of the Cambridge University Press) has in ch. xxx. "apologus, excusationes," the lemma (=ἀπολογία) being taken from the 'Catal. Hieron.' ch. lxxxii. This appears in the Corpus, Epinal, and Erfurt Glossaries correctly as *apologias*, but again as *apolytas* in Corpus, and as *apothias* in Erfurt. Glosses were very often altered, either in the process of copying, or with the object of simplifying or shortening them. The Leiden Glossary has in ch. xxxv. "lanionibus qui berbies uel porcos incident membratim et uendunt." For this the Corpus Glossary has "lanioses [for laniones] qui berbies incident," and Epinal and Erfurt "laniones, qui berbies incident uel porcos." In ch. xlii. the Leiden Glossary has "lima, qua limatur ferrum, fil." This is shortened to "lima, fil," in Corpus, whose editor or copyist no doubt considered *fil* sufficient to make his compatriots understand the meaning of *lima*. This gloss appears neither in Epinal nor in Erfurt. The word *hegitise*, which occurs in ch. xliii. of the Leiden Glossary as a gloss to "Eumenides, filie noctis," deserves, perhaps, to be treated more fully in the 'Oxford Dictionary,' which under *hag*, sb., says that "hegge is found early in 13th cent., hogge once in 14th cent., but that otherwise the word is not known till the 16th cent., which is usually conjectured to be a shortened form of O.E. *hægtense*, *hæhtise*, *hegtes*, *hegtis*, *hegtes*, *fury*, *witch*, *hag*." It seems desirable to have the first appearance of this A.-S. word traced, and its subsequent history, up to and concurrently with the time when the shortened form *hegge*, *hogge*, makes its appearance. The Leiden Glossary, in which the form *hegitisse* is found, is as old as the end of the eighth century; *hegtense* occurs six times in English glossaries whose date is somewhat uncertain, but which are later, it seems, than the Leiden Glossary. In ch. xlvii. the Leiden Glossary has *arpa* (=Gr. ἀρπη, a bird of prey), glossed by *arngens*, for which Corpus has *earngcot*, Epinal, *earngat*, Erf. *arngens*, and *arngat*, *earngat* in Wright-Wülcker's glossaries, and as *earngap* it glosses *vultur* in Wright-Wülcker, and *asapa* (perhaps for *arpa*) in the Corpus Glossary. The first part of the word (*arn*, *earn*, &c.) means an eagle, and as such glosses *aquila* in Wright-Wülcker's vocabularies; it appears in the 'Oxford Dict.' under *erne*. Of the second part of the compound (*gens*, *geot*, *geal*, *geup*, *geap*), the final *s* (if it be not the remainder of an original *γῶψ*) may be a corruption for *p*, so that *gens*=*geup*, *geap*, which, however, could not be the same as *geap* of Bosworth-Toller's Dict., which means *shrewd*, *cunning*, and it is doubtful whether it is a corruption of *geat*, *geol*, a goat. But *geap* (*cunning*, *shrewd*) seems to be found in *gipparpe*, which glosses *excellentes* in the Leiden Glossary (ch. xlviii., dealing with words excerpted from Cassianus). The form *excellentes* does not occur in Cassianus, and there is a fair presumption that *esulentiores* (*cibi*) was the word intended to be glossed, though the gloss *v* might have had *excellentes* in his mind. If *gipparpe* is really meant to gloss *excell.*, it would be the same as the comparat. *geappre*, applied to the serpent in the A.-S. translation of Gen. iii. 1, which, with an unaltered, would be written *gieppre*, *gippe*. In ch. xvii. of the Leiden



Glossary *tyrf-haga*, which glosses *ligones*, is not to be read as *tyrf-haga* (an enclosed space covered with turf), as the second part clearly—D. and Germ. *egge*, a hoe, mattock, and the Leiden gloss, therefore—*ligones*, meadows (*mettoas*, *metocas*, *metocus*) of Corpus, Epinal, and Erfurt. The 'Oxford Diet.' under *carraig* gives, as the earliest instance of the word, a quotation from Ælfric's Glossary (in Wright-Wülcker's vocabularies, circa 1000), but it is in the Leiden (xlvii. 86, *eruigga*), Corpus (A891, *earpigga*), Epinal (2A25, *earuigga*), and Erfurt (340, 12, *aeruica*) glossaries, and is, therefore, as old at least as the end of the eighth century.—Dr. Oelsner's paper at the next meeting will be on 'Early French Manuals for English Use.'

INSTITUTION OF CIVIL ENGINEERS. — Jan 17.—Sir Guilford L. Molesworth, President, in the chair.—The paper read was 'The River Hooghly,' by Mr. L. F. Vernon-Harcourt.

MATHEMATICAL.—Jan. 12.—Prof. A. R. Forsyth, President, in the chair.—Mr. O. Glauret was elected a Member.—Messrs. J. H. Jeans and H. W. Chapman were admitted into the Society.—The following papers were communicated: 'Basic Generalizations of Well-known Analytic Functions,' by the Rev. F. H. Jackson; 'Current Flow in Rectangular Conductors,' by Mr. H. Fletcher Moulton; 'On the Kinematics and Dynamics of a Granular Medium in Normal Piling,' by Mr. J. H. Jeans; 'Generational Relations for the Abstract Group simply isomorphic with the Group LF[2,p], by Dr. W. H. Bussey; 'On Alternants and Continuous Groups,' by Dr. H. F. Baker; 'A Generalization of Legendre's Polynomial,' by Mr. H. Bateman;—and 'Isogonal Transformation and the Diameter Transformation,' by Mr. H. L. Trachtenberg.

#### MEETINGS NEXT WEEK.

- MON. London Institution, 5.—'Architecture from Egypt to Rome,' Mr. Hugh Stannus.  
— Surveyors' Institution, 7.—Junior Meeting.  
— Society of Arts, 8.—Reservoir, Sytiographic, and Fountain Pens, Lecture I., Mr. J. P. Magnolia. (Lancaster Lectures.)  
— Geographical, 8½.—'The Great Zimbabwe and other Ancient Ruins in Rhodesia,' Mr. R. N. Hall.  
TUES. Society of Arts, 4½.—'British Commercial Prospects in the Far East,' Mr. Byron Brennan.  
— Royal Institution, 5.—'The Structure and Life of Animals,' Lecture II., Prof. L. C. Miall.  
— Institution of Civil Engineers, 8.—'Notes on the Working of the Rhone System of Sewerage at Karachi,' Mr. J. F. Brunton; 'The Sewerage of Douglas, Isle of Man,' Messrs. E. H. Stevenson and E. K. Burial.  
WED. British Academy, 5.—'Cervantes in England,' Mr. J. Fitzmaurice-Kelly.  
— Society of Arts, 8.—'London Electric Railways,' Hon. R. P. Forster.  
— Dante, 8½.—'The Better Waters of Purgatorio,' Mr. E. Wilberforce.  
THURS. Royal, 4½.—'The Philosophy and Significance of "The Tempest,"' Prof. Churton Collins.  
— London Institution, 5.—'Our American Cousins,' Dr. W. H. S. Aubrey.  
— Institution of Electrical Engineers, 8.—'Discussion on "Fuel Economy in Steam Power Plants,"'  
— Society of Antiquaries, 9½.—'The Ancient British Currency,' Mr. Reginald A. Smith; 'Palaeolithic Implements from the Terrace Gravels of the River Arund and the Western Rother,' Mr. R. Gurnaway Rice.  
FRI. Physical, 5.—'Action of a Magnetic Field on the Discharge through a Gas,' Dr. R. S. Willows; 'Action of Radium on the Electric Spark,' Dr. R. S. Willows and Mr. J. Peck; 'The Slow Stretch in Indiarubber, Glass, and Metal Wires when subjected to a Constant Pull,' Mr. P. Phillips; 'Determination of Young's Modulus for Glass,' Mr. C. A. Bell; 'Some Methods for studying the Viscosity of Solids,' Dr. Boris Weinberg.  
— Institution of Civil Engineers, 8.—'Concrete-making on the Admiralty Harbour Works, Dover,' Mr. T. L. Matthews. (Students' Meeting.)  
— Royal Institution, 9.—'The Life-History of the Emperor Penguin,' Mr. E. A. Wilson.  
SAT. Mathematics, 3.—Annual Meeting. 'Models and their Use,' Mr. E. M. Langley; 'The New Geometry,' Mr. W. H. Wagstaff; 'Should Greek be compulsory for Mathematics at Cambridge?' Mr. A. W. Biddons.  
— Royal Institution, 5.—'Wat Tyler in London,' Lecture II., Prof. C. Oman.

#### Science Gossip.

MR. MURRAY announces an important 'Account of the Rothamsted Experiments,' by Dr. A. D. Hall, the author of an excellent book on 'The Soil.' Another useful book by an expert will be 'The Inventor's Guide,' by Mr. James Roberts.

THE Clarendon Press will publish immediately a volume of high interest, with six collotypes, six lithographic charts, and other illustrations, 'The Ancient Races of the Thebaid.' This represents an anthropometrical study of the inhabitants of Upper Egypt from the earliest prehistoric times to the Mohammedan conquest, based upon the examination of over 1,500 crania, by Prof. Arthur Thomson and Mr. D. Randall-Maciver, who represent expert views on human anatomy and Egyptology respectively.

THE death is announced in his sixty-second year of the distinguished geologist Albert von

Reinach, the author of a number of important works on geology.

Two new small planets were photographed on the 1st and 2nd inst. by Prof. Max Wolf at the Königstuhl Observatory, Heidelberg.

## FINE ARTS

### BOOKS ON FURNITURE.

English Furniture Designers of the Eighteenth Century. By Constance Simon. (A. H. Bullen.)

The Furniture Styles. By Herbert E. Binstead. (A. H. Botwright.)

A History of English Furniture. Part II. By Percy Macquoid. (Lawrence & Bullen.)

THE continuing interest in old furniture brings an increasing number of books on the subject, and if we are not well informed, as to English styles at least, it is certainly our own fault. As a rule, the value of these books is proportionate merely to the number and choice of illustrations. There remains very little to say about the history of furniture, which, after all, is a modern auxiliary of life. As treated by these critics and historians, it is barely three hundred years old, and the more interesting portion of its history is confined to one century. But inasmuch as it is not given to every one to possess good specimens of what is known as "the antique," the chief point in books of this sort must be, as we have said, the reproductions. Miss Simon has been at pains to secure very good examples of the period she covers, which is professedly the eighteenth century, but in reality starts from William and Mary. She has chosen not to reproduce

"any fanciful designs from the illustrated catalogues issued by eighteenth-century cabinet-makers, but.....to give illustrations of pieces that were actually made, and are to-day the cherished possessions.....of time-honoured families or discriminating collectors."

This policy justifies itself in the better satisfaction of the reader's eyes. That most of the illustrations here appear for the first time is also an advantage, and in particular, by the courtesy of Lord Harewood, the author has been enabled to present some handsome examples of the Adams' work. Miss Simon divides the period under consideration into five epochs, beginning with the Queen Anne school (1689-1730), following with the Chippendale school (1730-1770), the Adam school (1760-1790), the Hepplewhite school (1785-1795), and the Sheraton school (1790-1806). This division is at least more natural than Mr. Percy Macquoid's separation into epochs according to the use of certain woods—as the age of oak, the age of walnut, the age of mahogany, and so on. It is not possible, however, to discover much method in Miss Simon's work. Her information is faithful and in detail, but it is *disjecta membra*. A consideration of some of her admirable illustrations will make it clear to the student how easily Chippendale was evolved out of the Queen Anne conditions. The importance of the influence of the Adam brothers is here rightly insisted on. They affected the furniture almost as much as the decoration of their day, and helped to resist, or delay, the trend towards rococo, which later devoured the taste of the Empire period.

The biographical facts of the various designers have been carefully sifted, and Miss Simon claims to have gleaned many new ones, concerning the Chippendales and Hepplewhite in particular. Her book forms a convenient guide to those interested in designers or designs of the period. It closes with the customary hints to amateur collectors, which may protect them from fraud and blunder.

Mr. Binstead's book suffers from the character of its illustrations. His aim, he tells us, has been to "provide a popular guide to the recognized styles in furniture." The usual "fur-

niture book" is undoubtedly too expensive to be popular, but it is to be questioned if his method of illustration will commend itself. The value of photographs in this particular sphere is undeniable. Mr. Binstead's pictures are sketchily drawn, and necessarily lack the completeness and detail of a photographic reproduction. Still they are well enough for the purpose, and should suffice, taken with the author's comments, to give readers a knowledge of the subject. Mr. Binstead has the courage to speak up on behalf of *l'Art Nouveau*, and deprecates Mr. Frampton's jocular remark, "I do not exactly know what it means. I believe it is made on the Continent, and used by parents and others to frighten naughty children."

Some of Mr. Binstead's illustrations suggest that Mr. Frampton was not so far out. But Mr. Binstead is staunch in his defence. We will only say that in this respect modern English art and craft work vastly surpasses any work accomplished on the Continent, where no rule of design save extravagance and the unexpected seems to obtain. The pictures in this book are a sufficient condemnation of *l'Art Nouveau*, and despite Mr. Binstead's prophecy that

"many of the critics will yet come to see the error of their ways, and live to bow before the spirit of *l'Art Nouveau* as a modern chastening influence, the Zeitgeist come to carry the art of former days to a higher level,"

we remain unconvinced. The movement may certainly be described as "chastening," if Mr. Frampton's remarks do not quite apply. Mr. Binstead is mistaken in supposing that our modern English movement has any relation to the foreign school.

The second part of Mr. Macquoid's elaborate 'History of English Furniture' confirms the impression made by the first. It is extremely difficult to get any adequate idea of the treatment of the subject from this publication in sections. But we may once more affirm that no better illustrations have been published. To gaze on these presentments of chair, table, and cabinet is to spy every detail of their work as though they were actually before us. Mr. Macquoid is still treating of oak, and his examples have been diligently and intelligently sought. They are unusually rare. His writing is full of knowledge, and pleasantly excursive.

### THE INTERNATIONAL SOCIETY OF PAINTERS, SCULPTORS AND GRAVERS.

THE exhibition of the International Society at the New Gallery, combining as it does so many phases of modern and ultra-modern art, is an annual visitor of no little interest. In comparison, the older body of secessionists in this country—the New English Art Club—must appear sober, small, nay, almost narrow, while all other London exhibitions will seem personal or provincial.

As usual, the exhibition everywhere shows signs of tremendous effort and energy. France, America, and Germany, Italy, Spain, and Scandinavia, as in former years, have contributed liberally of their most daring and original talent to strengthen still further a group of Scotch, Irish, and English painters, which, as artistic groups go, already deserved to be called strong. The individual artists have followed the example of their nations in their determination to be represented in a striking way, and since the Society is hampered by no conditions of medium or tradition, each exhibitor has been left absolute freedom.

The result is difficult to comprehend at once. The first impression derived is one of unusual variety and excellence; a second view alters this favourable prejudice almost to weariness and disfavour; a retrospect halts half-way between the two opinions. The greater part of the pictures exhibited are undoubtedly able. They are painted by men who understand their

business, even if we may question their taste. There is, of course, the proportion of inefficient work which cannot be avoided in any exhibition selected and arranged by a committee of human beings who possess friends, but the incapables are tactfully hung, for the most part, where they do not catch the eye unless one is rash enough to mount to the balcony.

This general level of technical accomplishment is perhaps responsible for the favourable impression which a first glance at the show affords. Unlike the two other large London exhibitions of modern pictures, the International is not a place in which the eye has to search for the needle of ability in a haystack of ineptitude. At the same time this general level of accomplishment is accountable for the succeeding reaction. The mind becomes accustomed to the fairly high standard of professional skill, till skill ceases to seem skilful, and originality, however daring, becomes trite and tiresome. The show, in fact, is just a little dull, because it is so uniformly clever and noisy and energetic.

Looking back on the exhibition afterwards, we recognize that this last verdict is as unjust as was the first impression. Several notable works remain forcibly stamped on the memory when the brilliant cosmopolitan babel of the majority has become dim and faint in the distance. These deep and sincere voices could with difficulty be heard where the crowd was all so talented and so shrill. Away from it they can be appreciated more justly. The visitor who goes to the exhibition at the New Gallery to find out what is being done on the Continent must plunge into the crowd and discover friends where he can. He will meet with many justly well-known names, with several striking personalities and a few strong ones, but only here and there will he come across a complete and balanced artistic faculty. The bulk of his acquaintances will be accomplished professional painters, who talk just a little too loud.

Yet the visitor who wishes to see some fine works of art will be rewarded for his pains, if he can but once rid himself of these importunate acquaintances. What, for instance, could be more gigantic in conception than M. Rodin's marble in the Central Hall, *La Main de Dieu*? The very idea almost makes one hesitate; it seems to belong to the realm of poetry, of music almost, rather than to the most definite, formal, and material of all the arts. Yet, under whatever image we figure the idea in our minds—whether it be the Potter moulding the Clay, the Demiurge fashioning the World, Jehovah creating Man—M. Rodin's expression of it is undeniably adequate. From a foundation of rough, unsculptured marble the mighty hand shoots up; huge, omnipotent, and infinitely sensitive, so that under its touch the formless rock is already shaping into living beauty. Yet all the while the sculptor, while transcending the bounds hitherto set upon his art, has not been false to its fundamental principles, but has preserved the grace of the general forms and masses, so that the hand of God does its work with no strange or abrupt gesture, but rises from the ground like some noble flower, whose petals, but half unfolded, are pregnant with the mystery of new-born human life.

Such a noble and exceptional work of art dwarfs all the other sculpture (not to mention the pictures) in the Gallery, so that we can do no more than recommend the excellent work of Messrs. J. H. M. Furse, R. F. Wells, Alexander Oppler, George Frampton, and H. Glicenstein. The jewellery and silverwork of Mr. J. Paul Cooper also deserve a word of praise, for, besides being based upon good models, they display more pleasure in delicate workmanship than the modern craftsman usually seems to possess.

No picture has the same relative prominence as M. Rodin's sculpture. Mr. James Pryde's *Guildhall* (No. 170) is admirably designed, and coloured in a scheme faintly recalling that

of Guardi. Mr. William Strang's two pictures (177 and 180) show all his usual power, while M. Carolus Duran (187) and M. Blanche (195) are both clever. But the cleverness of M. Blanche lacks the slight element of advertisement which M. Duran (whose portrait is an admirable early work) gives way to in his choice of the frame. Mr. C. H. Shannon's *Gipsy Family* (196) is undoubtedly one of the best pictures in the show. The academic mind, perhaps, may regret the absence of some portion of the liquid brushwork which makes Mr. Shannon's portraits rank among the best pieces of painting of the English School, but the gain in luminosity more than compensates for the sacrifice, since without it we should have lost the airiness of the exquisite glimpse of sunlit woodland sloping up behind the figures, and perhaps some richness of colour, too. The *Swanage* of Mr. Charles Conder (199) is another fine piece of colour, and the two paintings by Miss C. Halford (200 and 210) have a pleasant, though quieter harmony of their own. A good winter landscape by M. Thaulow (202); a clever piece of still life by Z. Zakarian (203); the careful, archaic *Eva* (221), by Mrs. B. Dorph; Mr. Nicholson's *Café at Dieppe* (225), a quiet and well-arranged little example of Mr. Peppercorn (231), a landscape by Mr. Oliver Hall (237), and *A Turkish Funeral* (241), by Mr. Bauer, have also merit in their different ways. Mr. Hall is evidently making an effort to master the technique of Gainsborough and Corot, but as yet has not compassed the breadth and luminosity of his originals. The impressive *Descent from the Cross* of Mr. Charles Ricketts (232) is grandly designed, and conceived in a fine harmony of brown and ashen grey; but the picture does not entirely satisfy the mind, perhaps because the figures are too equally subordinated to the disposition of the masses.

The North Room contains little that deserves notice for exceptional merit. The snow scene by M. Clarenbach (265); two pictures by Mr. Mark Fisher (277 and 293), of which the latter is the more compactly designed; a clever flower piece by M. Arthur Chaplin (296), two brilliant colour fancies by Mr. Hornel (304 and 307), and a good portrait by Mr. Lavery (308) show to some advantage, even among works by painters like Zorn, Carrière, and Raffaelli.

The South Room, devoted to drawings in colour and black and white, contains a good deal that is worth seeing. The well-known drawings of *Vierge* (1-11) are miracles of penmanship, but a good deal of the other work in the room has a more lasting interest. We might instance the drawings of Mr. E. J. Sullivan (12-20) and the etchings of Mr. Bauer (44-47) in black and white; and in colour the prints of M. Thaulow (118-122), of Mr. Allen W. Seaby (130 and 133 are the best), of Mr. William Nicholson, and the delightful fans of Mr. Charles Conder (157-160). The last of these, *The Canary Fan*, is a perfect specimen of a harmony in yellow. It would be unfair, too, not to mention the wood engravings of Mr. Henry Wolf (21-31) and Mr. Cole (79-82, 95-98), which justify by their excellence the perversion of wood engraving from its original purpose. Of all the prints, No. 80, after the little picture in the National Gallery, is perhaps the most desirable. In it Mr. Cole obtains the richness of a fine mezzotint with a suggestion of cool, transparent air, which even mezzotint cannot reach without exaggerating the contrasts of tone. Hardly less perfect is the *Ulysses defying Polyphemus* (82).

It is impossible in a single notice to do justice to the taste and ingenuity displayed in many of the other works exhibited in this room. A word must be added upon the excellent collection of prints after Frederick Sandys—prints far more satisfying and emphatic than his crayon portraits, or than most of his smooth, hard oil-paintings. One of the pencil drawings, at any rate, *A Study of Trees* (168),

rivals the famous lemon tree of Leighton in delicacy, and should not be missed, however strongly the visitor may be assailed by the other attractions of the exhibition.

The untitled and unnumbered comic drawings lent by the proprietors of *Simplicissimus* are almost the only things which make an ascent to the balcony endurable.

## THE 'ARIOSTO' IN THE NATIONAL GALLERY.

Now that several English experts have expressed their opinion on the subject of the new 30,000*l.* picture recently bought for the National Gallery, it might be well to summarize these views and see how far they agree with the official or popular designation of the picture as the "Portrait of Ariosto by Titian."

Two problems arise. (1) Is the portrait that of Ariosto? (2) Is it painted by Titian? On the first point Mr. Claude Phillips publishes, in the current number of *The Art Journal*, a carefully reasoned judgment that the portrait is that of the Barbarigo gentleman mentioned by Vasari as having been painted by Titian at the age of eighteen. In this he adopts my own view, published some five years ago, when the picture yet hung at Cobham Hall.\*

Mr. Roger Fry, in *The Burlington Magazine* for November, comes to a negative decision that it cannot be either Ariosto or Barbarigo, founding, however, his objection to the latter identification chiefly on a previous article written by Mr. Claude Phillips, which that writer now modifies in *The Art Journal*, as quoted above. On the other hand, Sir Walter Armstrong puts it forward as his opinion that the portrait is that of Ariosto.† The material for comparison with authenticated likenesses of the poet is opportunely published by Mr. Roger Fry in *The Burlington Magazine* for November, and confirms me so far in my previous belief that it is not Ariosto.

We arrive, then, at this result—that three out of four modern English writers who have specially studied the question agree that it is not Ariosto, and two out of the three think that it is Barbarigo. As, however, this identification is somewhat dependent on the answer to the second question—Is it painted by Titian?—it is necessary to pass on at once to this consideration.

No writer, so far as I am aware, had raised this question previously to myself in 1900, when I claimed Giorgione for the author. "It may be," I wrote,

"that Titian felt justified in adding his signature on the plea of something he did to it in after years; but, explain this as we may, the important point to recognize is that, in all essential particulars, the 'Ariosto' is the creation not of Titian, but of Giorgione."

So the matter rested till the picture was bought—always, of course, as a Titian—and Mr. Roger Fry was then the first to consider the question carefully from this point of view. His decision is thus given:—

"It seems to me that Mr. Cook's theory is not altogether impossible. But I should say that in any case the share of Titian, both in the painting and the final fusion of the whole into the precious and rare colour-harmony which we now enjoy, is larger than Mr. Cook suggests."

Then comes Mr. Claude Phillips, in the current number of *The Art Journal*, bravely maintaining the traditional view that Titian, and not Giorgione, is the painter. Sir Walter Armstrong merely alludes to the alternative view, without apparently deciding which to favour.‡

Perhaps I may be allowed to record my present opinion, which has been somewhat

\* *Ide 'Giorgione'* (Bell's "Great Masters" Series), p. 70.

† *Portfolio* monograph on the "Peel Collection," 1905, p. 24.

‡ *Burlington Magazine*, Nov., 1904, p. 137.

§ *Portfolio*, 1905, p. 25.



modified by later study of the intricate question of Titian's real age. For here, as I believe, lies the key to the solution. Let me, then, state my firm conviction that Titian was born not in 1477, as commonly supposed, but some twelve years later—i.e., about 1489.\* Now, assuming (with Mr. Claude Phillips) that the style of painting in our new picture points to the years 1505-8, we see that Titian was sixteen to nineteen years old at the time, and I quite agree too young to have achieved such a splendid result. Nevertheless there is the signature TITIANVS, the authenticity of which is indisputable. But, as has been often pointed out, this form came into use first about 1520, for in his earlier time the painter invariably put TICIANS. The conclusion is inevitable. Titian signed a picture about 1520 that had been painted 1505-8 by some one else. Who? and why? Here comes in Mr. Roger Fry's analysis,† which convinces him that two hands have been at work—Giorgione's (following my opinion) and Titian's. But why should Titian finish Giorgione's work? and why should he sign it thus?

The explanation is perfectly simple. Giorgione was cut off by the plague at the early age of thirty-three, just at the height of his career, and it is quite natural to assume that he left behind him a good deal of work in various states of incompleteness. Now we know that the young Titian was associated with his master Giorgione on the frescoes at the Fondaco de' Tedeschi in 1508, and history has always connected the two young artists in the closest bonds of fellowship. What more likely than that Titian should have acted, so to speak, as Giorgione's artistic executor? And proof of this is forthcoming in the statement of the "Anonimo" that Titian finished Giorgione's 'Venus' (now at Dresden), and that he retouched a Pietà (not identified). The same authority also tells us that Giorgione's 'Three Philosophers' (or rather, Æneas, Evander, and Pallas, now at Vienna) was finished by Sebastiano del Piombo, Titian's fellow-pupil. These instances go to show, in my opinion, that there must have been a number of unfinished canvases on the easel at the date of Giorgione's unexpected death, and that the two young assistants, Titian and Sebastiano, aged respectively twenty-one and twenty-five, took over these works for ultimate completion. I say ultimate, because, as a matter of fact, Sebastiano departed almost immediately for Rome, where he remained many years, and Titian was certainly away from Venice a good part of 1511, painting his frescoes in Padua. It is infinitely probable, therefore, that some of Giorgione's pictures remained unfinished for some years, even as late as 1520, when Titian came to sign himself TITIANVS. Such I believe to be the case with the 'Ariosto.' Begun about 1507 by Giorgione, and left unfinished at his death in 1510, it was completed some ten years later by Titian (at the age of thirty-one). As to the respective share of each in the result, I am quite of Mr. Roger Fry's opinion that Giorgione painted the head, and that the conception of the whole thing is his, and that Titian painted the superb sleeve and put on those finishing touches which would justify him in putting his signature to it. The history of the Crespi 'Schiavona' (or, as I prefer to call it, the 'Portrait of Caterina Cornaro') is precisely the same, and the signature TITIANVS. to be explained in the same way.‡ I go further, and state my opinion that, signature or no, there is a category of such joint productions by Giorgione and Titian, invariably ascribed by force of circumstances to the latter, and that herein lies the clue

to the oft-recurring problem, Giorgione or Titian?\*

We now see how significantly Vasari's words read when he states that Titian took the portrait of his friend, one of the Barbarigo family, and that it would have been taken for Giorgione's work if Titian had not signed his name on it. Naturally, and that, as Mr. Claude Phillips suggests, may have been the very reason why Titian did put his name on it.

I conclude, therefore, that we have in our new picture the very portrait mentioned by Vasari, viz., 'A Gentleman of the Barbarigo Family,' that it was painted by Giorgione about 1507, and finished by Titian about 1520, when the signature was added, as duly seen and recorded by Vasari, some twenty-five years later. That Giorgione's share in its inception had already been forgotten is nothing strange when we see Vasari, in his second edition of 1568, actually registering the 'Christ dragged to Calvary' (in S. Rocco in Venice) under Titian's name, when in his first edition of 1550 he had rightly ascribed it to Giorgione.

One word more. The whole of this period of Venetian art will have to be carefully reconsidered by art historians on the basis of Titian's birth falling not in 1477, but in 1489, and on the assumption of a Giorgione-cum-Titian authorship of a good many famous paintings now exclusively assigned to Titian. Until these data are accepted, our knowledge of this period will remain in the state of confusion and uncertainty which at present characterizes all writings on the subject.†

HERBERT COOK.

P.S.—I am glad to notice that Sir Edward Poynter has only this week removed the "Palma" label from the other National Gallery portrait that used to be called also 'Ariosto.' The reattribution to Titian is a step in the right direction, as it brings us nearer to Giorgione, whom I still believe to be the real author. Another fine 'Ariosto' ascribed to Giorgione belongs to Sir William Guise, at Elmore, Gloucestershire, but appears to me a rather later painting, possibly by Giorgione's pupil Torbido.

FRANCESCO GUARDI.

129, Queen's Gate, S.W.

YOUR reviewer, in the notice of my book last week, has, I venture to think, betrayed "more warmth than knowledge" in dealing with my ideas of artistic methods.

In his attempt to disprove my statement that Guardi, in his picture of S. Giorgio at Treviolo, has reversed the subject of his master's etching by means of the camera ottica, he writes:—

"Guardi, if he made use of Canaletto's etching, which is likely enough, reversed it to the actual arrangement of the scene, but in doing this the camera lucida, which is the instrument we know him to have used, would have been of no use whatever, since it does not reverse the thing seen."

It is possible nowadays to make a camera with two reflections which does not reverse the thing seen, but any camera with a single reflection only, such as Guardi used, necessarily reverses the picture.

It would interest me to know on what authority (I have consulted a high scientific authority on the subject) your reviewer has made the bold assertion that the camera lucida which Guardi used did not reverse the thing seen.

GEORGE A. SIMONSON.

\* \* Our reviewer is at present out of reach, but will, we hope, reply later.

\* Dr. Gronau has already hinted at this solution in the vexed question of the Pitti 'Concert.'

† I need only cite the varied chronology of Titian's earliest works as given by such competent writers as Crowe and Cavalcaselle, Morelli, Lafenestre, Claude Phillips, and Gronau.

## SALE.

MESSRS. CHRISTIE sold on the 14th inst. the following pictures: Gainsborough, Mrs. Seeley, 157*l.*; N. Maes, Portrait of a Girl, in mauve dress, 126*l.*; Morland, Children, Dog, and Sheep, 126*l.*; F. Hals, A Fisher-Girl carrying a Tub of Fish on her Head, 357*l.*

## Five-Ft Gossipy.

TO-DAY is the private view of 'Records and Reflections,' an exhibition at the Fine-Art Society's rooms of water-colour drawings of English landscape by Mr. Newton Benett.

MESSRS. MAURICE AND EDWARD DETMOLD, Mr. Sydney Lee, Mr. Harold Percival, Mr. Nathaniel Sparks, and Mrs. Anna Lea Merritt have been elected Associates of the Royal Society of Painter-Etchers and Engravers.

MR. HOLMAN HUNT's long-expected history of the Pre-Raphaelite movement is now completed, and its announcement may be expected shortly. It is cast in an autobiographical form, and may be expected to arouse some controversy.

THE death in his seventy-seventh year is announced from Zurich of the animal and landscape painter Rudolph Koller, many of whose paintings are in the museums of Zurich, Bale, Geneva, Dresden, &c. He was a very close observer of nature, and the studies he has left behind him show the care which he brought to his subject. His colouring was remarkably good.

THE death is also reported of M. Alexandre Vimont, one of the numerous pupils of Eugène Delacroix, at the age of eighty-two. M. Vimont's career was administrative as well as artistic. He first exhibited at the Salon of 1846, when he showed an engraving of Jovenot's 'Descent from the Cross,' and occasionally sent to succeeding exhibitions studies of heads and various other subjects. In 1866 he organized for the city of Paris various "cours de dessin," which were for a time highly successful; he again started similar classes soon after the Franco-German war. After holding various civil appointments, he was nominated, in 1879, Prefect of Cantal, and in 1882 Prefect of Ariège. In 1897 he was appointed to the direction of the École Germain-Pilon, from which post he retired in 1901. He was born at Issy (Seine) in 1822.

AMONG the many minor art sales at the Hôtel Drouot during the last few days, only one lot sold at a noteworthy price. This, which was in Collection G., of objects of art from Tibet, was a statue of Chinese origin of the goddess Kouan-Yin in *pâte dorée*. It realized the large sum of 33,000 francs.

THE British School at Rome held its first open meeting of the present year on the afternoon of Monday, January 9th. It was attended by Italian and foreign archaeologists, and by English residents in Rome. The Director (Mr. H. Stuart Jones) read a paper upon 'The Bas-reliefs in the Villa Borghese attributed to the Arch of Claudius' (the arch referred to being that erected in the Via Lata in honour of his victories in Britain). He showed that archaeologists had hitherto been mistaken in treating a mere conjecture as to their provenance as an ascertained fact, and had thus been led to various expedients in adapting them to what was supposed to be their proper place in the history of art. They were, he stated, as a matter of fact (as Winckelmann had perceived long ago), works of the time of Trajan, which probably at one time adorned his Forum. In the sixteenth century they were in the church at S. Martina, not very far from their ancient place, in company with those which are now in the Palazzo dei Conservatori, and are attributed to an arch of Marcus Aurelius, of which nothing else is known. The Conservatori were, however, unsuccessful in their attempt to purchase the reliefs of which

\* The reasons for this assertion, together with Dr. Gronau's arguments on the other side, are fully stated in the appendix to the second edition of my 'Giorgione,' to which I must refer the reader.

† Burlington Magazine, November, 1904.

‡ The signature must be read thus, and not as single letters t. v. (Titianus Vecellio). This was rightly pointed out by a writer in *The Times*, October 24th, 1901.

we are speaking, and they passed into the collection of the sculptor Giambattista della Porta, which seems to have been acquired *en bloc* by the Borghese family early in the seventeenth century, and in the inventory of which they are to be found. Mr. A. J. B. Wace, student of the School, followed with a paper on royal portrait heads of the Hellenistic period, in which he set himself to disprove several of the current identifications as resting on insufficient study of the coin types, and to determine an unknown portrait in the Museo delle Terme as that of Antiochus VI. of Syria.

## MUSIC

### Musical Gossip.

THE fifth Broadwood Concert at the Æolian Hall last Thursday week was devoted, so far as instrumental music was concerned, to classical masters—Corelli, Bach, Mozart, and Schumann. The first was represented by a Suite in C, clear in form and stately in character, except for the soft, sweet Pastorale at the close. Corelli may be old-fashioned, but the contrast between his simple music and much restlessness, intricate modern music is indeed striking. The work was performed by a small chamber orchestra under the intelligent direction of Mr. Charles Williams. Bach's Concerto for two claviars in C minor was given, with two pianofortes instead of harpsichords; the notes were neatly played by the Misses Ada Wright and Ada Thomas, but the music was interpreted in cold, formal manner. Sir Walter Parratt played Schumann's Canon in B minor, originally written for pedal pianoforte, but the effect was not good. He afterwards played the same composer's Fugue on the Name of Bach, Op. 60, No. 6, with masterly skill. Bach's cantata "Ich habe genug," written for bass voice, was sung by Mr. J. Campbell McInnes, but there was not perfect understanding between the vocalists and the accompanying instruments; moreover, the pianoforte was used in place of the organ as announced. Mr. McInnes sang later in the evening some modern songs with much success.

At one of the Curtius Club concerts at the Bechstein Hall last Saturday an orchestra, composed of forty-five members of the London Symphony Orchestra, gave an admirable performance of Mozart's Symphony in C, the so-called 'Jupiter,' under the direction of Mr. René Ortmans. Miss Evelyn Stuart gave a neat, clever rendering of the solo part of Chopin's E minor Concerto; but it needs something more to make one forget that the music is not interesting. She also played, and with success, Cyril Scott's 'Dagobah,' and Claude Debussy's 'Toccata in C sharp minor.'

HERR WEINGARTNER has long railed at Brahms, but, like Benedick, he finds that the appetite can alter: he recants much of what he has said and written about that composer. He has had the courage of his changed opinion, and written an article in the *Allgemeine Musik-Zeitung* entitled 'Brahms, ein Meister der Instrumentation.' He once joined in the cry of the Philistines that Brahms's orchestral music did not "sound well"; some thereby meaning that it was not sufficiently Tristanesque, others that it was thoroughly bad. Herr Weingartner now praises it, yet somewhat detracts from that praise by afterwards stating that "Brahms looks backwards rather than forwards, even in his instrumentation." And, again, he qualifies his praise of the composer by referring to him as merely "a connecting link between the great masters of the past and the hoped-for great ones of future days." It is, however, interesting to find a man of his standing modifying his opinions, and paying a generous but well-deserved compliment to Steinbach, who, by his intelligent conducting, has "greatly helped to a clearer understanding of Brahms."

AN interesting article, signed E. D. Rendall, entitled 'Is Handel's St. John Passion Genuine?' appears in the January number of *The Monthly Journal of the International Musical Society*. The writer attributes it to some Keiser or Telemann of the period, and adds, "Nothing short of the most convincing historical evidence could persuade me that it is a work of Handel's"; and that statement is strengthened by various excerpts given in the article, to which many more could easily have been added. It is curious to note that of the various manuscripts (the autograph has not been found) used for the publication of the work by the German Handel Society, one is said to be partly in the handwriting of J. S. Bach.

DR. RICHARD STRAUSS'S 'Heldenleben' was announced to be given at the Symphony Concert of February 25th under the direction of Mr. Henry J. Wood. The directors of the Queen's Hall, however, have succeeded, after protracted negotiations, in arranging for the first performance in England of the composer's 'Sinfonia Domestica,' produced at the Carnegie Hall, New York, on March 21st, 1904. Many performances of the work have been given in Germany, and various have been the opinions expressed, so that the production here will excite no small curiosity. The music, like that of all Strauss's later works, is very difficult, and Mr. Wood has fixed numerous sectional rehearsals. At New York there were ten, and five full rehearsals.

We also note that Liszt's 'Faust' Symphony will be performed at the following Symphony Concert on March 11th. This, a work of great interest, and representative of the composer at his best, has not been heard in London for many years.

THE Concert Club has been founded to give concerts at the Bechstein Hall on Sunday afternoons. The first short season commences to-morrow, and will terminate on March 12th. The programmes will be devoted alternately to orchestral and chamber music. The musical director is Señor Arbos, conductor of the Madrid Philharmonic Concerts, and for the orchestral concerts there will be a band of forty-five picked players, and much modern music will therefore be excluded. Mozart's 'Jupiter' Symphony, performed in that hall last Saturday, proved, as already mentioned, most successful, and Wagner's 'Siegfried' Idyl, in the programme for to-morrow, is safe. Señor Arbos, however, will, of course, show due discretion in his selection of music. The object of the club is not to make a profit, but merely to pay its way; hence the subscription has been fixed as low as possible. Any surplus at the end of the present season will be devoted to the improvement of the concerts.

MR. E. H. THORNE began his usual series of Bach organ recitals at St. Anne's Church, Soho, last Saturday afternoon. The programmes include preludes and fugues, choral preludes, sonatas, and, for the first time at these recitals, the first four numbers of Bach's 'Art of Fugue,' the great and learned work written, probably, the year before the composer's death. At the seventh and last recital (February 25th) Mr. Thorne will play the six-part Ricercare, from 'The Musical Offering,' on a theme given to Bach by Frederick the Great.

THE adjudicators in the Ricordi British opera competition, mentioned in *The Athenæum* of January 7th, will be Mr. Joseph Bennett, M. Massenet, Dr. Richter, and Signor Tito Ricordi. Competitors must send in a short summary of the libretti selected by them before June 30th next, and the music of those which satisfy the judges must be delivered to Messrs. Ricordi, 265, Regent Street, by December 31st, 1906. The prize work will be produced during the Covent Garden opera season of 1907. The composer must be British born, but the librettist may be of any nationality.

THE two orchestral concerts at Queen's Hall on February 2nd and 7th, under Herr Steinbach, are being given by Miss Maud MacCarthy herself, who, as announced, will be heard in the Beethoven and Brahms violin concertos, one at each concert.

M. MASSENET's new opera, 'Chérubin,' will be produced during the forthcoming season at Monte Carlo, with Mesdames Mary Garden, Marguerite Carré, and Lina Cavalieri, and M. Renaud in the principal rôles. Also Mascagni will conduct his new opera 'L'Amica.'

### PERFORMANCES NEXT WEEK.

SUN.	Sunday Society Concert, 3.30. Queen's Hall.
SUN.	Sunday League, 7. Queen's Hall.
MON.	Mr. Clement Harvey's Pianoforte Recital, 8. Queen's Hall.
TUE.	Subscription Popular Concert, 8.30. Æolian Hall.
TUE.	Mr. Harold Bauer's Pianoforte Recital, 8. Æolian Hall.
TUE.	Cathie Quartet, 8. Æolian Hall.
WED.	Mr. Boris Hamburg's Cello Recital, 3. Bechstein Hall.
THURS.	London Symphony Concert, 3. Queen's Hall.
THURS.	Royal Choral Society, 8. Albert Hall.
FRI.	Broadwood Concert, 8.30. Æolian Hall.
FRI.	London Ballad Concert, 3. Queen's Hall.
SAT.	Symphony Concert, 3. Queen's Hall.
SAT.	Mr. Gordon Woodhouse's Concert, 3. Bechstein Hall.
SAT.	Albani Concert, 3. Crystal Palace.

## DRAMA

### A UNIQUE COPY OF THE FIRST EDITION OF SHAKSPEARE'S EARLIEST TRAGEDY.

Lund, Sweden.

SOME weeks ago a Swedish gentleman read in the newspapers about the high price paid for an English Bible which had once belonged to Shakspeare. The notice naturally brought to his mind a little old English book of poor appearance which he had inherited from his father. Curious to know the value of this book, he applied for information to the University Library of Lund. The book proved to be a copy of 'Titus Andronicus,' London, 1594, in 4to, an edition which is mentioned by Gerard Langbaine in his 'An Account of the English Dramatic Poets,' Oxford, 1691, p. 464, but of which from that time no copy seems to have been known to exist. The copy is in a good condition; the only defect is on leaf B2, where the bottom corner has been torn away, with the result that the letter s and half of u in the catchword *Marcus*, p. B2r., and seven letters, p. B2v. (viz., *Pa* in "Patricians," *Lor* in "Lord," and *An* in "And"), have disappeared.

A peculiarity is that the first signature has only three leaves, viz., the title-page, A3, and (not signed) A4; but as the title-page and leaf A3 are united, A4 being single, the missing leaf, if one is missing, probably was a blank leaf before the title-page, and cannot easily have been a leaf A2, containing a lost prologue or dedication, or an "address to the gentlemen readers."

The often quoted passage in Langbaine's 'Account' runs thus: "Titus Andronicus his Lamentable Tragedy. This Play was first printed 4<sup>o</sup>, Lond., 1594, and acted by the Earls of Derby, Pembroke, and Essex, their Servants." That "Essex" is here a misprint for Sussex has been pointed out by Fleay ('A Chronicle History,' 1885, p. 114) and Halliwell-Phillipps ('Outlines,' ninth ed. ii. 261). The misprint is Langbaine's own, and is not found in the original edition of 1594.

The title of this edition is:—

THE [ MOST LA- mentable Romaine ] Tragedie of Titus Andronicus: [ As it was Plaide by the Right Honourable the Earle of Darbie, Earle of Pembroke, and Earle of Sussex their Servants. ] [ Here is a printer's sign with the motto: "Art nunc avt nunciam." ] [ London, ] Printed by Iohn Danter, and are to be sold by Edward White & Thomas Millington, [ at the little North doore of Paules at the signe of the Gunne. ] 1594.

The fact that White & Millington were already concerned with the first impression of 'Titus Andronicus' is of some interest as throwing light upon their further relations with this tragedy (cp. Halliwell-Phillipps, 'Outlines,' ii. 261, and A. B. Grosart in *Englische Studien*, xxii. p. 394).



The text is substantially the same as that of the quarto 1600. In the latter some misprints have been corrected and some new ones added. Now and then, but rarely, one word has been exchanged for another (e.g., V. ii. 7, 1594, "humors"; 1600, "fits"). But on the whole the differences are very slight, and even in spelling both texts show a remarkable agreement. It cannot be doubted that the quarto of 1594 is the original of the edition of 1600. In the last scene two passages have undergone a more radical revision, viz., ll. 92-7 and 164-9; and the last four lines in the edition of 1600 are an addition.

To illustrate the relation between the two impressions I reproduce the first twenty-two and the last twelve lines of the quarto of 1594, giving in notes all the divergences of the later edition. In both editions *s* is often printed as a long letter, but only special instances are noted below.

ACT I. SC. I. (1594).

Enter the Tribunes and Senators aloft: And then enter Saturninus and his followers at one doore,<sup>a</sup> and Bassianus<sup>b</sup> and his followers, with Drums and Trumpets.

Saturninus.

Noble Patricians,<sup>c</sup> Patrons of my Right,<sup>d</sup>

Defend the justice of my cause with armes.

And Countrimen my loving followers,

Plead my successie Title with your words:

I am his first borne sonne, that was the last

That were the Imperiall Diademe of Rome,

Then let my Fathers honours lue in me,<sup>e</sup>

Nor wrong mine age with this indignitie,<sup>f</sup>

Bassianus.<sup>g</sup>

Romaines, friends, followers, fauourers of my Right,<sup>h</sup>

If euer Bassianus Cesars<sup>i</sup> sonne,

VVere gracious<sup>j</sup> in the eyes of Royall Rome,

Keepe then this passage to the Capitoll,

And suffer not dishonour to approach,

The Imperiall seate to vertue, consecrate //

To iustice, continence, and Nobilitie<sup>k</sup>:

But let desert in pure election shine,

And Romaines fight for freedom in youre<sup>l</sup> choice.

ACT V. SC. III. (1594).

L<sup>u</sup>.<sup>m</sup> Some louing friends conuay the Emperour hence,

And giue him buriall in his fathers<sup>n</sup> graue,

My Father and Lavinia<sup>o</sup> shall forthwith<sup>p</sup>

Be closed in our households monument,<sup>q</sup>

As for that ruinous tiger Tamora<sup>r</sup>,

No funerall right, nor man in mourning weeds,<sup>s</sup>

No mournfull<sup>t</sup> bell shall ring her buriall<sup>u</sup>:

But throw her forth to beasts and birds to pray,

Her life was beastlie<sup>v</sup> and deuoid of pittie<sup>w</sup>,

And being dead let birds on her take pittie<sup>x</sup>.

Exeunt.<sup>y</sup>

Finis the Tragedie of Titus Andronicus.<sup>z</sup>

The history of the book can be traced back with certainty for a little more than a hundred years, the earliest known owner being Charles Robson, an accountant in Stockholm (b. 1735, d. 1794). The family probably came to Sweden from Scotland with his great-grandfather, Christian Robson or Robsahm (born about 1615), but it is hardly likely that the book was already owned by the family.

EVALD LJUNGGREN.

<sup>a</sup> 1600, *doore*.

<sup>b</sup> In 1594 the *ss* of "Bassianus" are both long letters; in 1604 the first *s* is long, and the second short.

<sup>c</sup> 1600, *Patricians*.

<sup>d</sup> 1600, *right*.

<sup>e</sup> 1600, *mee*.

<sup>f</sup> 1600, full point instead of comma.

<sup>g</sup> 1600, the same difference as in note <sup>b</sup>.

<sup>h</sup> 1600, *Bassianus Cesars*, with the different *s* just noted.

<sup>i</sup> 1600, *Were gracious*.

<sup>j</sup> 1600, *royall*.

<sup>k</sup> 1600, *Nobilitie*.

<sup>l</sup> 1600, *your*.

<sup>m</sup> 1600, *Lucius*.

<sup>n</sup> 1600, *Fathers*.

<sup>o</sup> 1600, *Lavinia*.

<sup>p</sup> 1600, without comma.

<sup>q</sup> 1600, colon instead of comma.

<sup>r</sup> 1600, *hainous Tiger Tamora*.

<sup>s</sup> 1600, *weeds*.

<sup>t</sup> 1600, *mournfull*.

<sup>u</sup> 1600, full point after "buriall."

<sup>v</sup> 1600, *beastly*.

<sup>w</sup> 1600, *pitty*.

<sup>x</sup> 1600, *And being so, shall haue like want of pittie*.

See iustice done on *Aron* that damn'd Moore.

By whom our heaue haps had their beginning:

Than afterwards to order well the state,

That like euents may nere it ruinate.

<sup>y</sup> Not in the ed. of 1600.

<sup>z</sup> 1600, *FINIS*.

### Dramatic Gossip.

FINDING, as was to be anticipated, the task of producing two Shakspearean pieces on the same day virtually impossible, Mr. Tree has extended his proposed Shakspearean festival to cover a fortnight instead of a week. He will then give weekly three afternoon and three evening representations. The following plays are promised: 'Hamlet,' 'Richard II.,' 'The Merry Wives of Windsor,' 'Twelfth Night,' 'Julius Caesar,' 'As You Like It,' 'Much Ado about Nothing,' and 'The Tempest,' with a novelty in the shape of 'Othello' or 'Macbeth.' 'King John,' it is observable, is absent from the list, as are 'The Midsummer Night's Dream' and the 'First Part of King Henry IV.'

MR. ALEXANDER will not, it is announced, appear in the forthcoming production of 'Molentrave on Women,' but will return subsequently to the stage in 'John Chilcote, M.P.'

THIS evening witnesses the revival at the Imperial of 'King Henry V.,' and the appearance at the Avenue of the Russian company in 'The Chosen People' of Eugen Tschirikoff.

SIR HENRY IRVING will begin next week at Portsmouth his spring farewell tour, in the course of which he will be seen, for the last time in each place he visits, in 'Becket,' 'The Merchant of Venice,' 'The Lyons Mail,' 'The Bells,' and 'Waterloo.'

MISS ELLIS JEFFREYS will appear during the spring in New York, with an English company, in Mr. Cosmo Gordon Lennox's adaptation 'The Prince Consort.' Mr. Alfred Sutro has undertaken to supply her with a new play by the close of the year.

MR. PHILIP CARR proposes to open a repertory theatre in London in connexion with the Royalty, for the management of which he has recently been responsible. He contemplates reviving 'The Middleman,' 'The Palace of Truth,' 'The Lady of Lyons,' &c., and producing a translation of 'Le Gendre de M. Poirier.'

'GREAT FRIENDS,' a three-act comedy of Mr. G. S. Street, will be produced by the Stage Society at the Court Theatre on the afternoons of the 30th and 31st inst. Miss Gertrude Kingston, Miss Dorothy Grimston, Mr. Dawson Millward, and Mr. Philip Leslie will take part in the performances.

THE reappearance as a dramatist of M. Jules Lemaitre will be welcomed outside France, where it created something of a sensation. 'La Massière,' his latest novelty, produced at the Renaissance on January 11th, is a work in four acts, the interest in which is sentimental, though a portion of the treatment is satirical. A *massière* is a species of mistress in an art academy. By winning the love of the professor she creates some jealousy in the mind of his wife, and by marrying her son she creates a tumult in his breast. Mlle. Marthe Brandès was admirable as the heroine, M. Guitry was the professor, and Madame Judie his jealous wife.

A CHARGE has been brought against M. Henry Bernstein of having in his 'Bercail' appropriated the plot of the Russian play 'Les Chânes.' M. Urbain Gohier, to whom the accusation is due, brought a similar charge against MM. Brieux and Sigaux, the authors of 'Deserteuse.'

AMONG artists whose appearance is to be expected at His Majesty's during the coming season are Madame Bernhardt, M. Coquelin, and M. Antoine.

MR. HEINEMANN will publish shortly Mr. Pinero's much-discussed play 'A Wife without a Smile.' Its appearance in book form is eagerly looked for.

TO CORRESPONDENTS.—J. A. R.—T. A.—R. P. S.—O. M. H.—W. F. P. S.—R. S.—F. G.—received.  
B. M.—Certainly.  
H. S. N.—Of no interest to us.  
A. H. A.—Many thanks.  
No notice can be taken of anonymous communications.

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